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ABSTRACT

Based on a 1978 workshop at the University of Wisconsin, the book discusses the use of art, music, and literature in the habilitation of young handicapped children, and presents specific art, music, and literature activities for use with such children. The first half of the book consists of workshop background and presentations, and addresses such topics as occupational therapy in rehabilitation, creative expression through rhythm for young children, using children's literature, suggested materials for art activities, art and the young child, and the roles of occupational therapists, physical therapists, and communicologists. A developmental curriculum for social and emotional growth is also presented. The second half of the book consists of the art, music, and literature activities, which include such things as making murals, making mosaics with aquarium gravel, marble painting, straw painting, playing drums, singing various songs, playing maracas, making up and reciting poems, reading and acting out stories, and playing rhyming games. (DLS)

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in Habilitation of the Young Handicapped Child

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THE INTERDISCIPLINARY USE OF ART, MUSIC, AND LITERATURE IN HABILITATION OF THE YOUNG HANDICAPPED CHILD

This handbook on strategies and activities was developed for Early Childhood: Exceptional Educational Needs Teachers and related professionals. It is the product of a two-part workshop coordinated by Dr. David Franks and his staff at U.W. Whitewater.

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Bulletin No. 8431

March 1979

PREFACE

Moving in rhythm to music with balloons and feathers may make a young child feel good; or want to try a new way to move his body; it could be his turn on - the motivating factor to become involved and fully attend to what is happening. At the same time, different aspects of this activity could be facilitating cognitive, language, motor and/or social-emotional development. Art, music, and literature can be processes for general learning. Taking this activity or other activities available for the normal young child and adapting it to meet the needs of a young handicapped child. Discussing how the teacher, physical therapist, occupational therapist, and the speech and language clinician can integrate their individual objectives for the child in this rhythm activity...or other art, music, and literature activities. These are ideas explored at the two part Early Childhood: Exceptional Educational Needs Institute on the Interdisciplinary Use of Art, Music, and Literature in the Habilitation of Young Handicapped Children held in Whitewater on January 19 and 20, and April 20 and 21, 1978.

This sourcebook is the outcome of this initial exploratory beginning by the faculty and the participants about the use of art, music, and literature creatively with the young handicapped child by all disciplines involved in working with the child. The sourcebook includes the presentations and the bibliographies presented in workshop sessions on art, music, and literature for the normal young child held during Part I of the Institute; the presentations and the bibliographies of an occupational therapist, physical therapist, and speech and

language clinician in workshop sessions emphasizing interdisciplinary roles and the use of art, music, and literature experiences in a transdisciplinary approach to helping children attain language, motor, cognitive, and social-emotional objectives; and art, music, and literature activities selected and field tested by the participants during the interim of the Institute. You will be able to follow the sequence of events as they occurred at the Institute and hopefully, will feel part of the excitement and challenge of exploring the ideas for using art, music, and literature experiences to motivate and expand learning in the young handicapped child. We invite you to participate in the continuance of this beginning attempt by utilizing and adapting or expanding upon the ideas presented.

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UNIVERSITY OF WISCONSIN - WHITEWATER
800 West Main Street, Whitewater, Wisconsin 53190
College of Education

November 16, 1977

Dear

The Department of Public Instruction in cooperation with the University of Wisconsin-Whitewater, Department of Special Education is holding an Early Childhood Exceptional Needs Institute for the purposes of 1) studying the scope and sequence of art, music, literature and movement experiences for young handicapped children who range in chronological ages from 0-7; 2) exploring the role of the teacher in the facilitation of adaptive, motor, language, and cognitive development through these mediums; 3) exploring interdisciplinary (i.e., teachers, speech and language clinicians, physical/occupational therapists and counselors) use of these mediums.

This is a two part invitational institute with the first session January 19th and 20th, 1978 and the second session sometime during April 1978. Both sessions will be held at the University of Wisconsin-Whitewater. Early childhood exceptional needs teachers, speech and language clinicians, physical and occupational therapists are being invited to participate in this curriculum and instructional development workshop. During the interim, that is between session one and two, the participants will develop and implement aspects of this institute. In April 1978, these individuals will return to develop a manual on the interdisciplinary use of these mediums in educating young children with exceptional needs.

We are writing to you in order to seek your permission to invite _____ to the invitational institute. The selected participant will receive a stipend from the Department of Public Instruction. Please complete and return the enclosed card indicating your willingness to support this individual's participation in the institute. Upon receipt of the card indicating your authorization/approval, an invitation will be forwarded to the candidate.

Sincerely,

John Melcher

John Melcher, Consultant
Early Childhood Education-Handicapped
Department of Public Instruction

Sincerely,

David J. Franks

David J. Franks, Coordinator
EC:EEN Teacher Training Program
Department of Special Education

JM/DJF:fk

Enclosure

4

UNIVERSITY OF WISCONSIN - WHITEWATER
800 West Main Street, Whitewater, Wisconsin 53190
College of Education

December 5, 1977

Dear

The Department of Public Instruction in cooperation with the University of Wisconsin-Whitewater, Department of Special Education is holding an Early Childhood Exceptional Needs Institute for the purposes of 1) studying the scope and sequence of art, music, literature and movement experiences for young handicapped children who range in chronological ages from 0-7; 2) exploring the role of the teacher in the facilitation of adaptive, motor, language, and cognitive development through these mediums; 3) exploring interdisciplinary (i.e., teachers, speech and language clinicians, physical/occupational therapists and counselors) use of these mediums.

This is a two part invitational institute with the first session January 19th and 20th, 1978, and the second session April 20th and 21st, 1978. Both sessions will be held at the University of Wisconsin-Whitewater. Early childhood exceptional needs teachers, speech and language clinicians, physical and occupational therapists are being invited to participate in this curriculum and instructional development workshop. During the interim, that is between session one and two, the participants will develop and implement aspects of this institute. In April 1978, these individuals will return to develop a manual on the interdisciplinary use of these mediums in educating young children with exceptional needs.

We are writing to you in order to determine if you are interested in participating in this invitational institute. Your administrator has indicated that it is permissible for you to attend. Attendance is limited and applicants will be selected to allow geographical distribution throughout the state of Wisconsin. Participants will receive a stipend from the Department of Public Instruction.

Please complete and return the enclosed card no later than December 15, 1977.

Sincerely,

John Melcher

John Melcher, Consultant
Early Childhood Education-Handicapped
Department of Public Instruction

Sincerely,

David J. Franks

David J. Franks, Coordinator
EC:EEN Teacher Training Program
Department of Special Education

JM/DJF:sl

Enclosure

UNIVERSITY OF WISCONSIN - WHITEWATER
800 West Main Street, Whitewater, Wisconsin 53190

December 21, 1977

Dear

Congratulations!...you have been selected as a participant in the January 19th and 20th and the April 20th and 21st Early Childhood Exceptional Educational Needs (EC:EEN) Institute. Approximately thirty EC:EEN teachers and therapists have been invited to participate. These individuals were selected because they are working with young handicapped children, they represent specific geographic areas of the state, and they were recommended by their administrator, Department of Public Instruction (DPI) personnel and their fellow teachers.

Find enclosed a copy of the agenda for the Institute - Part I, preregistration materials, a campus map, a parking permit and a list of recommended readings. We would like you to return your preregistration material by January 3rd and would appreciate if you would allocate some time from your busy schedule to study these materials by January 19th.

This Institute will provide Wisconsin teachers and therapists of young handicapped children an opportunity to assist in the development and dissemination of integrated curricular materials. We are looking forward to a very productive institute. Our goals include the review of art, music and literature curricular activities; study of professional transdisciplinary use of these curricular mediums; development of a handbook and the eventual dissemination of these materials. Your participation will contribute to the attainment of these goals.

Because Part I of this institute is planned for January, we exhort you to prepare for all weather conditions, give yourselves sufficient time for travel and drive very carefully. Once again, congratulations on your selection.

Sincerely,

John Melcher

John Melcher, Consultant
Early Childhood Education-Handicapped
Department of Public Instruction

Sincerely,

David J. Franks

David J. Franks, Coordinator
EC:EEN Teacher Training Program
Department of Special Education

JM/DJF:fk

Enclosures

CO-SPONSORED WORKSHOP
Department of Public Instruction/Department of Special Education

DEVELOPING INTERDISCIPLINARY STRATEGIES USING ART, MUSIC, AND LITERATURE IN THE HABILITATION OF YOUNG HANDICAPPED CHILDREN

January 19, 1978

8:00 a.m.	Registration
	Materials Display
	Coffee
10:00 a.m.	Opening Session
	Institute Greetings: Department of Public Instruction- Jim McCoy
	Institute Greetings: University of WI-Whitewater- Dean Stoneking
	Introduction to Institute Faculty and Participants- Mary Chaudoir
	Review of Institute Goals, Objectives and Activities- Jennifer Hopkins
10:30 a.m.	Exceptional Education: Art, Music, and Literature- A Position Statement- David Franks
11:15 a.m.	Occupational Therapy in Rehabilitation: A Practical Example- Susan Boge
12:00	BREAK
12:30 p.m.	LUNCHEON
	"Development and the Young Handicapped Child"- Mary Margaret Wood
2:00 p.m.	Round #1 of Session I
	Group A - Art..... Chris Schmidt Group B - Music..... Frances Starms Group C - Literature..... Sylvia Liedtke
3:30-3:45 p.m.	BREAK
4:45 p.m.	Announcements..... Anita Williams

January 20, 1978

8:00 a.m.	Announcements.....	Anita Williams
	Review Goals, Objectives and Activities	Jennifer Hopkins
3:15 a.m.	Round #2 of Session I	
	Group A - Art.....	Chris Schmidt
	Group B - Music.....	Frances Starms
	Group C - Literature.....	Sylvia Liedtke
10:00-10:15	BREAK	
11:00 a.m.	Round #3 of Session I	
	Group A - Art.....	Chris Schmidt
	Group B - Music.....	Frances Starms
	Group C - Literature.....	Sylvia Liedtke
12:00	LUNCH BREAK	
1:00 p.m.	Continuation of Round #3	
2:45 p.m.	BREAK	
3:00 p.m.	Description of Intersession.....	David Franks
	Projects and Distribution of Associated Materials.....	Mary Bross
	Announcements.....	Jennifer Hopkins
3:45 p.m.	Termination of Institute.....	Anita Williams

EXCEPTIONAL EDUCATION: ART, MUSIC, AND LITERATURE- A POSITION STATEMENT

by David J. Franks

Good morning, my name is Dave Franks (Coordinator of the Institute, Associate Professor and Coordinator of the EC-H Teacher Training Program at the University of Wisconsin-Whitewater).

TITLE OF INSTITUTE: Early Childhood: Exceptional Educational Needs (EC:EEN) - The Interdisciplinary Use of Art, Music, and Literature in the Habilitation of Young Handicapped Children.

PURPOSE OF THIS INSTITUTE:

1) to develop a handbook on strategies and techniques of interdisciplinary use of art, music, and literature in the habilitation of young handicapped children.
2) to develop and carry out a number of inservice training programs on this topic throughout the state.
3) to actively involve teachers, speech/language clinicians and physical/occupational therapists who work with young handicapped children in the planning, development, implementation and evaluation of early intervention practices in the State of Wisconsin.

HOW THESE OBJECTIVES ARE GOING TO BE ATTAINED:

1) You are a part of a group of thirty (N=30) practictioners representing the above mentioned professional groups from every area of our state who have been asked to join us in this effort. The 30 practitioners represent 10 percent of the approximately 300 Early Childhood: Exceptional Educational Needs teachers in Wisconsin.

Some of you (e.g., Amy, Carol and Sue) have participated in one or more of these types of field generated activities which have produced and validated a list of EC:EEN teacher competencies (i.e., 10 general and over 200 subcompetencies), an EC:EEN Certification Code, a Performance Evaluation Instrument, and are presently involved in developing and field testing 10 written training modules for use by local educational agencies, state educational agencies and teacher training programs for preservice, inservice and continuing education.

The cooperative work of hundreds of practitioners in Wisconsin is now being used across the nation as a basis for the development of EC-H training and certification practices. The work of this institute will contribute to the development of the curricular and instructional training modules and test development and dissemination procedures. What we do over the next six months can have an impact on services to Wisconsin's young handicapped children for years to come.

2) During the first phase of the institute (January 19 and 20, 1978), we are going to study the curricular areas of art, music, and literature. During the second phase, April 20 and 21, 1978, we will study the strategies, procedures and techniques of EC:EEN teachers and allied professionals in the habilitation of young children with exceptional educational needs. The outcome of phases I and II will be a handbook on interdisciplinary use of these mediums in early intervention. Between the sessions, each of you will be asked to develop 15 art, music, and literature

activities (five in each area). You will be asked to try these activities with your children, write them up on a worksheet developed by the institute faculty and forward them to the University of Wisconsin-Whitewater by April 1, 1978. The 450 activities will be reviewed and edited, put in categorical development order and published in the institute handbook. This will become a resource for you and other practitioners in our state.

3) The handbook consisting of all institute presentations, curricular activites and references will be edited, duplicated and forwarded to each of the participants by August 1, 1978. You will be asked to share this information with your colleagues at home through an inservice program. In this way, 30 individuals will develop strategies, procedures, materials and distribute these ideas to many more educators in the state. The number of practitioners reached by this multiplier strategy could range from 300 to 1000.

This institute has been made possible by the Department of Public Instruction, Division on Handicapped Children. The institute is a product of the cooperative work of DPI personnel - John Melcher, Supervisor, Early Childhood Education and Administrative Assistants Lynn Mertely and Jim McCoy, the students of the EC-H teacher training program at the UW-Whitewater, Mary Bross, UW-Whitewater Early Childhood-Handicapped faculty and myself. The attainment of the goals of the institute is now the responsibility of this expanded group (participants and faculty).

The focus of this institute is on the interdisciplinary use of art, music, and children's literature to mediate learning. These mediums are important to all children, handicapped and nonhandicapped alike. As Louise Appell of the National Committee on Arts for the Handicapped has said, the handicapped have the right to "beauty and wonder, delight and fun, exuberance and happiness that improve the quality of life and puts lights in the eyes and smiles on the lips" as well as the "right to the opportunity to acquire all the competencies, skills, knowledge, understanding and appreciation of which he or she is capable." These are the objectives of all professionals in early education of the handicapped.

For years allied educational personnel have been working to improve interdisciplinary efforts to facilitate the attainment of cognitive, language, motor and social-emotional goals for young handicapped children. For a few practitioners, these goals have been realized thru interdisciplinary activity; for many it has been but a fleeting dream. For some, it is not even a part of their conceptual framework. As more and more practitioners are working in settings with other professional groups, they are beginning to explore methods of systematically mediating child development by combining and sharing the techniques unique to their profession with the mediums associated with curriculum for young children (e.g., art, music, and literature).

Many authorities believe that these mediums unlike the <u>often</u> isolated routines traditionally associated with teaching special education pupils, can provide experiences which increase motivation and give children something meaningful to do and think about. In the past, many children have been subjected to short periods of activities which were

not very motivating and did not actively include the child in activities which they could do and think about. This is changing. Kids must first have something to do and second have a desire to do it, and last of all, the ability to do it. Art, music, and children's literature can provide meaningful, motivating mediums for EC:EEN teachers, speech/language clinicians, physical and occupational therapists. The following examples reflect some of the concerns of many practitioners about what we have done and what we are doing in special early childhood education.

1. Some children are sitting ir the tailor position (Indian style) day after day repeating words and sentences; giving one word answers, responding only a few times and attending only when they are called upon, for the better part of the day.
2. Some children are sitting in small singing groups, singing along with "Hap Palmer", often inappropriate cognitively, etc. Sometimes the only voices you hear are those of the teachers, aides and the recording star.
3. Some children are sitting along a wall, waiting their turn (2 minutes out of 10) to cross a balance beam, climb the stairs to slide down the slide, before crawling through a cloth tunnel and going back to sit along the wall and wait their turn again.
4. Some children with different abilities are being encouraged to do the same activities daily. This undifferentiated approach often results in some children being actively involved in countraindicated activities. Hypertonic children,

for example, are being involved in activities which increase abnormal tonicity rather than decreasing it.

5. Some children are sitting, in chairs, during art activities, feeding or other learning experiences, in positions which actively interfere with the child's ability to attend and perform. The child is nonaccessible for learning.
6. Some children are being denied proper treatment because one member of the team doesn't understand the need for the recommendations made by other members of the team (e.g., not encouraging the use of a pacifier to promote sucking mechanism, feeding and pre-speech motor ability of the child)...for specified periods of the school day because the teacher doesn't believe it's socially acceptable.
7. Some teachers spend 80 percent of their instructional time working on isolated behavioral objectives, such as the identification and labeling of circles, squares and triangles rather than focusing on the whole child.
8. Some severely profoundly handicapped 4 - 7 year olds who don't receptively respond to their own names are being asked day after day, week after week during language time to identify their own printed name.

Knowledge of normal child growth and development; knowledge of the scope and sequence of child appropriate activities; knowledge of learning; skill in instruction; appreciation of the interdependent nature of motor, perceptual, cognitive, language and social-emotional development and appreciation of, and the ability to work cooperatively (sharing

the responsibility for all aspects of education, where appropriate) with all members of the educational team may help us minimize the possibility that the events which I have described will continue to occur.

Children will be actively involved in learning, they will have something to do and something to think about. They will have the desire to participate. They will be involved in activities which facilitate, not hinder this development. They will be more readily accessible for educational programming. They will be systematically bombarded with opportunities to respond in a specific way many times a day (insuring acquisition and promoting practice and generalization).

What we are talking about is not easy. It requires that we constantly seek additional knowledge and skill, communicate and cooperate with others and be amenable to change. This is considerably more demanding, but professionally far more rewarding, than working only with ditto sheets, cutting and pasting holiday related art materials, singing along with records or responding to lessons which come out of some commercial kit. I don't mean to suggest that everything that teachers and allied professionals do with young handicapped children is inappropriate but, I do believe that these practices are far too common and below our professional capability.

We must continually seek to acquire additional knowledge and skill. The purpose of this institute is to improve what we do with children by using art, music, and literature more meaningfully and more effectively. We are going to seek more information, more insight, more skill. We are not asking the institute faculty to give it to us, we are asking

them to promote thinking which will result in the development of improved methods for promoting child development. A number of years ago, I read and have since re-read Irving Stone's vivid description of Michaelangelo's development as an artist and sculptor. It traces years of apprenticeship characterized by work by candlelight on cold, winter nights, his gradual acquisition of knowledge about the media (marble), human anatomy, his search for perfect stone, and the thousands of hours put into his work. While working with children is far more complex, we must individually and collectively commit ourselves in the same way to the task of being knowledgeable and skillful in the habilitation of young children. We (teachers, speech/language clinicians, physical/occupational therapists) need to collectively take a step in this direction. To understand how we can cooperatively use the mediums of art, music and children's literature to facilitate the acquisition of "all the competence, skills, knowledge, understanding and appreciation" of which each child "is capable".

EC:EEN Project/Wisconsin/1979

OCCUPATIONAL THERAPY IN REHABILITATION-
A Practical Example

by Susan Boge

I. General Concepts of Development

A. Predictable patterns of motor behavior emerge at birth and become refined or integrated before later patterns can develop. There are four principles governing the direction of these developmental stages.

1. Maturation starts in the head region and proceeds towards the feet (cephalocaudal) i.e., a baby can lift his head before he can volitionally move his feet.

2. Proximal joints are controlled before distal; shoulder before wrist.

3. Ventral to dorsal.

4. Midline outward - ulnar to radial implications in grasp development.

B. The stages of developmental sequence overlap and are interdependent and interrelated. For example: In the first few months of life, an infant has gross head movements and only a minimum of independent eye movement. As the child is stimulated by his environment, he is motivated to hold that visual attention for longer periods improving head control, co-contraction of neck muscles which in turn increases the visual field and motivation for further head control and eye mobility.

C. During times of stress a child will revert back to the lower levels of functioning which are more well established and less threatening i.e., when challenging balance reactions of a child beginning to get independent sitting, that child will cry and stiffen rather than explore this new realm of his environment - movement.

D. Learning at sub-cortical (sensory-motor) levels is the foundation for more complex activities. Learning on a cortical or cognitive level occurs on a higher functioning level and will be the first to be discarded at times of stress, i.e., splinter skills.

E. Sensory-Motor-Sensory Pattern of Development

1. The environment supports, reflects and modifies the progress of development offering sensory input to the central nervous system.

2. The central nervous system reacts to this environmental input, assimulating and integrating it with other sensory information.

3. Resulting in motor accomodations.

4. The central nervous system receives further input or feedback from these motor responses providing a basis for a consistent and appropriate spontaneous behavior relating to the specific environmental stimulation.

II. Gross, Fine and Perceptual Motor Development

A. Normal development means the gradual unfolding of a child's latent abilities (Bobath and Bobath, 1975). Simple movements change and become more varied and complex. Through repetition or practice, achievements are modified, elaborated to suit finer and more selective movement patterns and skills. As a child becomes comfortable with movement he:

1. Explores wider ranges of movement developing;

2. A wider base of stability and control and with further practice,

3. Shifts his weight providing further tactile proprioceptive input (a sense mediated by nerve endings in muscle tendons and joints stimulated by body weight; a sense of stability, control and position).

4. As the child moves through various stages, he may lose refined skills as more demanding skills are required, i.e., as a child moves from sitting and crawling to standing and walking, manipulative skills slow down or plateau.

B. Eye-hand coordination occurs early in life when an infant's random eye movements converge and he explores his own hands. Hand movements become symmetrical; bilateral reach but no grasp. This is only the beginning of the gradual process which develops the child's body awareness in space. It is only through this process of exploration, i.e. reaching, touching, weight bearing, grasp and release etc., that a child progresses from spacial orientation of forms or manipulation of three dimensional objects to the finer two-dimensional discrimination of forms. (Banus, 1971) For example: The child first learns to move himself around furniture, through narrow passages, and under or over obstacles without mishap. Next he learns to manipulate objects in relationship to each other building, nesting, take apart construction toys and objects. Then he is ready to manipulate two-dimensional pieces on a flat surface; such as pasting pieces on paper or moving flannel pieces on a board.

C. Perceptual development refers to the ability to receive and interpret stimuli through the sensory channels and make some judgement relating to the experience. For example: Through the manipulation of objects a child discriminates temperature, texture, hardness, contour, etc.. When sensory contact is meaningful, it can be integrated with other information giving richer and more pleasurable experiences. Initially the sensory system reacts to environmental stimulation in a "all or none" fashion either pleasurable or irritating. This innate startle or altering response is his only means of coping with unpleasant situations. Once the child becomes accustomed to certain positional changes, he no longer responds with such drastic undifferentiated reactions. He becomes more comfortable with being touched and moved; and begins to use environmental stimulation as an important means of gaining information.

III. How Play is an Integral Part of Development, Used in the Classroom and Therapy

A. By looking at the stages of gross, fine and perceptual motor development it is easy to see that a child develops and learns through exploration, repetition and practice commonly categorized as "play". Play provides emotional stability, self image, identification with different roles, opportunity to increase attention span, learning new concepts, developing fantasy, and helps one experience the trial and error concept with less frustation.

B. Helping a Child Engage in Play:

1. Does not always involve a toy i.e., movement games "Simon Says", "do as I do", etc.

2. Many toys are reward oriented (push a button to make a noise or open a box). Classroom activities can involve water tables, mirrors, finger jello, sand, lentils or bubbles, etc. enhancing sensory input.

3. When presenting a toy or new activity to a child, the teacher or therapist can help the child emotionally relate to the toy by verbalizing feelings.

4. Help the child explore and learn from mistakes increasing his tolerance level.

5. Help the child in the decision making process; offer few toys from which he can choose to play with one.

When working with children with neuro motor or perceptual motor disabilities, the multidisciplinary team approach is fundamental. The OT may focus on sensory motor, the speech therapist on language skills, the PT on balance and the special education teacher on cognition - but the child is a whole being. Therefore, each discipline must overlap to assess the child's disability and decide:

- What's necessary for functioning? (Head or trunk control, tactile discrimination, etc.)
- What will enhance the quality or speed of his present functioning?
- How can present functions be combined so the child can learn more complex skills?
- How can links be insured between therapy and the classroom, the playground, home, etc.?

The answers will be found here at this workshop as well as at each school setting if exploration of intradisciplinary skills are used in the habilitation and rehabilitation of young EEN children.

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(This book is a popularized treatment of Kephart's theory and training methods designed for easy reading by parents and interested laymen)

A DEVELOPMENTAL CURRICULUM FOR SOCIAL AND EMOTIONAL GROWTH

By Dr. Mary Margaret Wood

In the following treatment of emotional and social development, Dr. Wood discusses the interrelationships between this and other areas of development, illustrating that social-emotional development does not occur in a vacuum. Dr. Wood's social and emotional developmental curriculum system corresponds very closely to the Development Task Instructional System: (1) it provides specific social-emotional behavior criteria that enables the child worker or teacher to assess a child's particular developmental level; (2) it provides a system for using significant social emotional milestones as curriculum objectives; and (3) it outlines the activities, teacher behaviors, and teacher-child interactions necessary for the child to grow and develop emotionally.

During the last several years I have been extensively involved in developing and refining a therapeutic system of educational intervention for young emotionally disturbed Children. It is my belief that the resultant Developmental Therapy (Wood, 1975) can be used effectively in any education program devoted to facilitating emotional growth in young children. This chapter presents a curriculum translation of that approach which can be used as a guideline for promoting emotional growth in all children, whether emotionally disturbed or not.

You may ask the question, "What is social and emotional development?" You might also ask, "If social and emotional growth are important, what can I do to help develop these qualities in my children?"

To answer the first question, social and emotional development appears to be the result of a combination of many forces. These forces may, on the one hand, produce a child who walks into a preschool or kindergarten class as a thinking, running, feeling, sharing, caring child, or they may, on the other hand, produce a child who is afraid to venture forth, distrusts himself and others, is unorganized, lonely, angry, and ill-prepared to meet challenges.

Mussen, Conger, and Kagan (1969, pp. 753-54) describe emotional maturity in the American culture in a way that seems applicable to all persons, regardless of background. The emotionally mature person has "learned to be reasonably independent and capable of foresightful planning...." He is "motivated to gain satisfaction from fulfilling the roles he must play in his own society...." He has "developed the skills necessary for performance of a vocation which is needed by the culture...." He has "learned to compete and to cooperate, to assert himself when necessary and to gain satisfaction from being helpful to others...." He has "learned to tolerate frustration and anxiety...." He "must be flexible, able to try out new responses when old ones fail...." He should have "a realistic knowledge of himself, his capabilities and limitations, his predominant needs, his fears, his sources of conflict."

A person who is not emotionally mature denies his own values and needs in the face of the demands of others, or presses his own demands and needs to the detriment of others. He may attempt goals that are unrealistic and are therefore inevitably failure producing. He may waste his energy on unrealistic activities. In short, emotional maturity seems to imply meeting the demands of life with a reasonable degree of balance between thinking, caring, and doing. One must balance one's own values, concerns, motivation and ideas with one's effect on others within the cultural group. Any teacher who is concerned about a child's emotional development must therefore plan a curriculum that takes into account the impact of day-to-day experiences on a child's thinking, caring, and doing.

You may ask the obvious question: "Should childhood be a time of deliberate preparation for emotional maturity or does it happen spontaneously?" Although experts have differing opinions on this subject, most agree that children whose early experiences resulted in positive self-esteem and self-confidence are willing to encounter new challenges or tasks. If a child's experiences convince him that it is painful or futile to venture out, he may resist new learning, and cling to older, less effective ways of responding (Keister, 1938; Baumrind, 1967).

Figure 9-1 shows how a teacher in a developmental curriculum program might look at the complex processes involved in the growth toward social and emotional maturity.

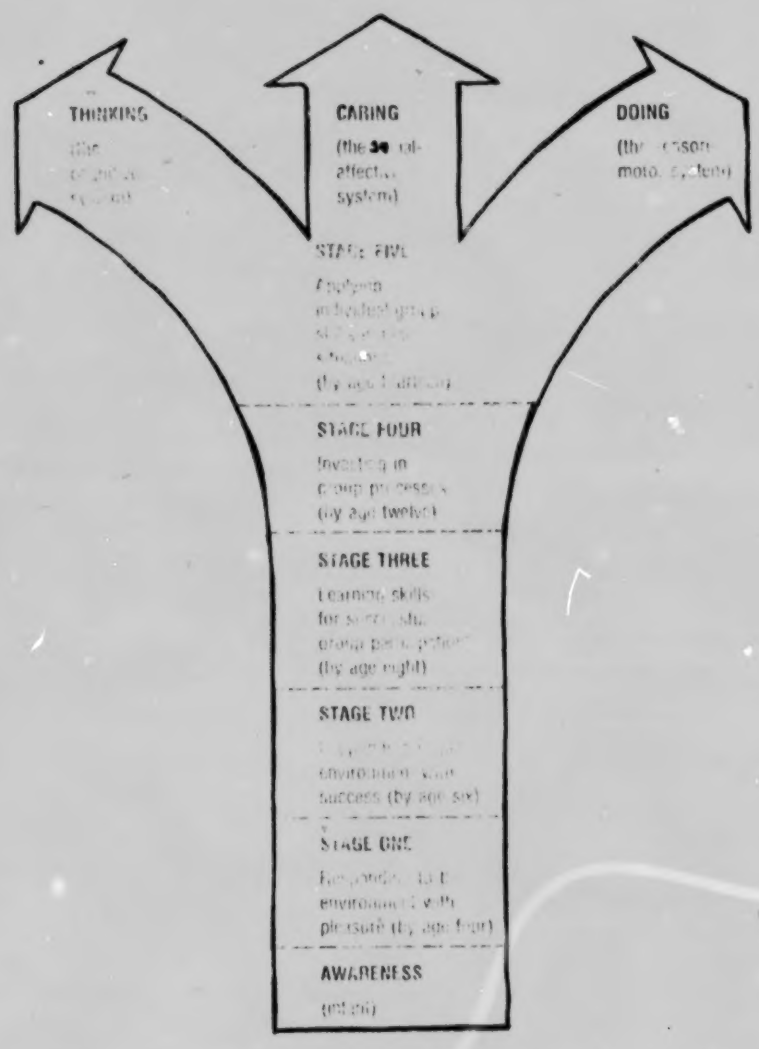

Figure 9-1 The Elements of Social-Emotional Development Shown in the Various Stages of the Developmental Curriculum

You will notice a series of horizontal lines delineating various stages of development and the approximate age at which each stage is mastered. It is important to understand that as the child matures, the functions of the prior stages do not stop, but continue to be used as the tools for success at the next stage. You will note that the systems emerge from a common trunk and become more differentiated and specific as they grow upward. The common trunk is used to convey the idea that the origins of social and emotional development are found in the combinations of several basic systems. These systems which begin their development in the infant, increase in complexity and specificity as the child matures. These three systems, the *cognitive system*, the *social-affective system*, and the *sensorimotor system*, work together to produce the process we call social-emotional development.

The cognitive system (thinking) includes functions of intelligence, storage of information, concept building, and problem solving of an increasingly abstract, complex, and symbolic nature.

The social-affective system (caring) includes interpersonal (caring for others), intrapersonal (caring for self), and group attitudes, both positive (valuing, supporting, and caring) and negative (despising, rejecting, and alienating).

The sensorimotor system (doing) includes the reflexes, senses, and neuromusculature that provide the vehicle for interaction with the world; the sensorimotor system functions as the "enabler," the means by which the cognitive and social-affective systems can be expressed. Without considering the ways that these three processes work together, support each other, impede and reinforce each other, we cannot adequately consider what happens to a child as he acquires social and emotional responses and attitudes.

There is an abundance of research detailing the nature of these systems as they develop independently (Bruner, 1966; Hebb, 1949; Inhelder, 1957; Kagan and Moss, 1962; Macfarlane, 1943, Turiel, 1969). Unfortunately there have been fewer studies looking at the way these systems interact to produce social and emotional growth at various stages of development. However, if we consider the ways that the three systems develop in sequence, and compare what is happening across the systems at any given point in that sequence we will notice a series of developmental milestones that can be used as guideposts for social and emotional development.

Traditionally, teachers have attempted to sequence learning within a given system; for example, they provide a series of graduated activities to help a child develop skill in handling materials. Using the idea of cross-system planning, a teacher might present activities that would develop a child's thinking and caring as well as his skill in handling materials. This kind of curriculum approach should also make it easier for the teacher to formulate sequential expectations: what happened before, what should be happening now, and what will happen next. Thus, the teacher is able to plan experiences, interactions, and learning situations that are important for a child's particular stage of development, avoiding the pitfalls of emphasizing experiences a child is either not ready for or has already mastered.

The Developmental Curriculum

The developmental curriculum has four basic curriculum areas: *behavior*, *communication*, *socialization* and *preacademics/academics*. Following a sequence of specific objectives in each curriculum area can facilitate growth of cognitive, affective, and sensorimotor abilities, thereby ensuring that each major step toward emotional and social maturity is mastered. The teacher assists the child in mastering social-emotional developmental objectives by providing specific experiences designed to encourage the emergence of constructive behaviors. The teacher encourages particular social experiences and selects specific educational and play materials as the means to assist the child in the process of social-emotional growth.

Stages of the Developmental Curriculum

The general goals and specific objectives for each area of the developmental curriculum follow established developmental sequences. Five distinct stages of development were shown in figure 9-1. Each stage requires a different emphasis, different techniques, and different materials and experiences. Progress through these five stages, in each area of the curriculum, results in an increasingly well-adjusted child. Goals for each stage of each curriculum area are presented in table 9-1. An individual child may be, at any given point in time, in different stages of development in each of the four curriculum areas and will progress at varying rates within each area. (A complete list of the specific curriculum objectives of developmental therapy for each curriculum area is given in Wood, 1975.)

Each curriculum goal for a specific stage of development focuses upon one particular aspect of the stage and represents a significant developmental milestone. It is important to make sure that a child has accomplished the general goal at one stage before you emphasize learning experiences for the next stage. The following sections provide a general description of how children behave at each stage, what kind of classroom experiences they need at each stage, and what they need from you, their teacher.

Stage one: Responding to the Environment with Pleasure

Stage one of the developmental curriculum is identified as the period in a child's life when he is learning to respond to the environment with pleasure. This process begins in infancy and continues until the child has mastered the stage-one curriculum goals, usually by age four. The stage-one curriculum involves helping the child to acquire the skills that will enable him to obtain satisfactory sensorimotor experiences. These are the sensorimotor-stage processes identified by Piaget (1967, pp. 3-17) as reflex, assimilation, and accommodation. Erickson (1959) and Wolff (1960) also describe this stage as the one in which autonomy and identity are formulated. It begins with the infant's seeking gratification and security. If he experiences pleasant feelings and has his physical needs satisfied, he develops a sense of basic trust toward people and the world around him.

In stage one, then, the first important element is awareness of the environment and of various kinds of sensation. All future growth is based on these rudimentary processes. As the growth process continues, the young child increases body control, develops increasingly more accurate eye-hand skills, and acquires a memory of sensory and motor experiences that will increase his awareness of and involvement in, the environment. Parents and nursery school teachers are often surprised to learn that very young children are involved in a basic form of social-emotional growth during the first year of life. When a young child discovers bright, attractive objects, he pursues these stimuli with his eyes and hands. The young child usually experiments with an object in

a series of tasting, touching, and dropping activities. A parent or teacher might ask, "Is all of that dropping, tasting, and touching necessary?" The answer is definitely YES. Repeated dropping, tasting, and touching are not in themselves particularly desirable goals, but these activities are the building blocks upon which the child will increase his capacity for future responses to his environment.

Table 9-1 The Developmental Therapy Curriculum Guide

	Curriculum Areas			
Stages	**Behavior**	**Communication**	**Socialization**	**Academic Skills**
One	To trust own body and skills	To use words to satisfy needs	To trust an adult sufficiently to respond to him	To respond to the environment with processes of classification, discrimination, basic receptive-language concepts, and body coordination
Two	To participate successfully in routines and activities	To use words to affect others in constructive ways	To participate in activities with others	To participate in classroom activities with language concepts of similarities and differences, labels, basic colors, numerical processes of ordering and classifying, and body coordination
Three	To apply individual skills in group processes	To use words to express self in the group	To find satisfaction in group activities	To participate in the group with basic expressive language concepts, symbolic representation of experiences and concepts, functional semiconcrete concepts of [illegible] time, and body coordination
Four	To contribute individual effort to group success	To use words to express awareness of relationship between feelings and behavior in self and others	To participate appropriately and successfully as a group member	To use successfully signs and symbols in formalized school work and in group experiences
Five	To respond to critical life experiences with adaptive or maladaptive behavior	To use words to establish and enrich relationships	To initiate and maintain effective peer group relationships independently	To use successfully signs and symbols for formalized school experiences and personal enrichment

* Reprinted with permission from M. M. Wood, *The Rutland Center Model*. Athens, Georgia: Rutland Center Technical Assistance Office, 1972.

During this first stage the young child displays preferences for certain objects and pleasures in certain results. That is, very early the young child begins to show preferences for certain colors, toys, or people; and in these early preferences he shows a beginning ability to discriminate between things he likes and things he does not. It is important to recognize that such preferences indicate an emerging cognitive system; the child is able to distinguisn qualities or characteristics of one stimulus from another, one person from another. The child responds to stimuli selectively; that is, he reacts to the prefered stimulus in a positive way.

These early choices and preferences are the forerunners of the process of valuing. Thus, we see that the first stage of the developmental curriculum involves recognizing some elements of the environment and responding positively to those elements that bring pleasure.

In order to ensure that the child's first experiences in the school environment are satisfyingand pleasurable, the environment at stage-one should be predictable and attractive rather than demanding and threatening. The teacher should see that the environment is also stimulating, arousing, comfortable, and that it satisfies such basic needs as warmth, food, and social and intellectual stimulation. Disorganization and subtle complexities have no place in the stage-one classroom. During this stage, activities that encourage active responding are essential for the young child's development.

You can use a number of techniques to ensure that the stage-one child is provided with the kinds of experiences which enhance growth. A few suggestions are presented below.

Stage-One Behavior Goal: *To Trust Own Body and Skills.* Vary the types of activities you make available for the stage-one child and the type of responses required of him. Singing, listening, talking, eating, looking, running, remembering, touching, exploring, coloring, climbing, cutting, pasting, smelling are appropriate activities at this stage.

Be certain that the child has the necessary skill to seek out and master the materials and toys in the classroom. Avoid toys that require complex fine-motor skills. The child's knowledge that an activity or material is pleasure-producing, not frustrating, will be the impetus for him to seek it again. A high level of performance or skill is definitely not necessary. Such expectations will generally produce hesitancy on the child's part. Each success will increase the child's interest and involvement, and help to produce a sense of trust in his own ability. Without this essential trust in himself, his emotional and social growth may lag.

Remember, at stage-one the child needs to have simple choices, activities that evoke many different sensory and motor responses, and successful outcomes. He needs to learn to trust himself in a world that he sees as exhilarating and satisfying. When a child can respond independently to play materials and can participate in directed activities without assistance, the stage-one goal for behavior is accomplished.

Stage-One Communication Goal: *To Use Words to Satisfy Needs.* Choose simple words when referring to specific objects and procedures. Use the same words everytime you talk about a specific activity. When asking a child to perform some simple task, use the same words from your "controlled vocabulary," For example: "Show me the _____"; or "Bring me the _____."

When a child spontaneously uses five to eight words which have functional value in the classroom, begin to link those words together in simplified sentence models for him: "I want a drink"; "I like big cookies"; "Johnny has a red shirt"; "Sally wants to play."

When a child begins to use a series of words spontaneously to seek what he wants from adults and other children, the communication goal for stage-one is mastered.

Stage-One Socialization Goal: *To Trust an Adult Sufficiently to Respond to Him.* Try to involve yourself with each child in the classroom every few minutes. This does not mean interrupting his activities. Rather, find some very personal and supportive way of contacting him: catching his glance; giving him a smile, a pat, or a hug; showing approval when you observe some activity he is involved in. It is important to develop a form of nonverbal contact that is appropriate for each child. It is also important to make this contact before the child has to ask for it; if you do not, he might act out or regress to more infantile behavior. It is difficult to make contact with each child in the group every few minutes, but because of its importance to the child's social-emotional growth, try very hard to develop a system that will work for you.

At stage-one the child generally plays alone, and has only limited cognitive and communication skills for organizing his play. You may help him by initiating an activity (such as stacking blocks), or by providing a few additional toys and then using a "controlled vocabulary" to help define or extend the potential of the toys. Playing imitative games that include words and gestures is another means of helping a stage-one child learn to trust you.

When a child seeks contact with an adult spontaneously and is able to use a few simple words in the contact, he has mastered the socialization goal for stage-one.

Stage-One Preacademic Goal: *To Respond to the Environment with Processes of Classification, Discrimination, Basic Receptive-Language Concepts, and Body Coordination.* The preacademic processes at stage-one grow from the interaction of processes in the other three curriculum areas; behavior, communication, and socialization. You will recall that in the area of behavior the child must discriminate before he can develop preferences, in communication he must put specific meaning to specific situations or objects before he can develop a functioning language system, and in socialization he must learn to trust and respond positively to adults. These skills and attitudes play a major role in preparing him to meet the preacademic goals of stage-one.

You can assist a stage-one child in preacademics by providing the kind of activities that will stimulate these processes: stringing beads, recognizing details in pictures, playing simple memory games, matching objects that look alike. These activities have been discussed in greater detail in preceding chapters.

As in the other areas of the curriculum, remember that each instructional activity should be restricted to a brief time period, usually five minutes or less. If instruction periods are brief, it is possible to have several such periods every day. Provide sequential steps for each activity, beginning with the simplest and moving to more complex tasks as the child shows mastery. Try to have self-correcting materials, such as simple puzzles or peg boards, whenever possible. When a child can see for himself why he succeeds or fails, he tends to develop a sense of trust in himself. If he doesn't trust himself, he may hesitate to try something new.

The goal for preacademics at stage-one is mastered when a child has a functioning receptive and expressive vocabulary; when he has mastered crayons, scissors, pasting; when he can listen to simple story sequences and respond with knowledge of events; and when he can perform eye-hand coordination activities such as buttoning and unbottoning, copying a circle; and drawing a person with at least two parts.

Stage two: Responding to the Environment with Success

In the second stage of the developmental curriculum, the child develops specific skills that enable him to respond to his environment with success.

During this stage the cognitive, social-affective, and sensorimotor systems cannot be separated in function. For example, it would be impossible for a child to develop a preference for a particular activity if he is unable to sequence bits of information, differentiate characteristics, separate cause and effect, or relate these bits of information to a particular situation. When he is able to determine these differences, situations will take on meaning for him.

At stage two the cognitive system organizes meaningful bits of information by the process of discriminating, categorizing, classifying, and remembering (Piaget, 1967, pp. 29-33; Krathwohl et al, 1964). When this happens the child begins to recognize relationships that eventually merge into larger concepts. With a solid foundation of specific, reality based concepts relating to himself, his preferences, his body, and his behavior, the child at stage two will develop rapidly and enlarge his repertoire of concepts: the tools for continuing intellectual development.

In the emerging social-affective system the same processes are occurring simultaneously: preferences, investments, caring, and motivations are organized into a pattern which enables the child to satisfy himself in his own environment. This process should occur so that the interaction between a child's own needs and the requirements and demands of his environment is satisfying and supportive. Feelings of self-esteem will result. Erikson (1973) describes this phase as "autonomy versus shame," where experimentation and discovery of one's self in the environment result in successful control and feeling of mastery. If a child's needs and preferences are dissonant with the expectations of his environment, a sense of inadequacy develops. The child feels that he cannot control himself and is helpless in the face of pervasive overwhelming outside forces.

The early preferences shown by the child at stage one are elaborated and built upon during stage two. The child is beginning to grow from egocentricity and from initial self-esteem into an awareness of his own preferences and the values of others. It is important to note here that this is a discriminative function and can be linked directly to the discriminative functions that occur in the cognitive system.

The sensorimotor system has an essential role in the child's development during stage two. Sensory inputs are organized into motor and memory processes, and used extensively in cognitive and social-affective development. At stage two the child takes inputs, memory functions, and outputs, and connects and orders them: categorizing, classifying, discriminating, preferring, valuing, and mastering his own functions. The mobilization of the psychobiological processes that occurred during stage one provides the impetus for continued growth during stage two. The child is mastering his own body, and developing skills for organizing and challenging his environment. The young child during this second stage is so actively involved in himself, in emerging as a person, and in developing certain basic skills, that his awareness of others is limited except in direct reference to his own preferences and his own scheme of things (Parten, 1932). You might ask at this point, "Does this behavior suggest an antisocial child? Will this child remain so self-centered that he will not be able to make or maintain effective relationships with other people:" The answer is definitely NO. At stage two, it is essential that the child develops tools and processes which make him a unique, organized, venturing person with a strong sense of self-esteem.

Stage two has also been described as the testing stage. It is seen as the time for the child to explore, organize, and master the new systems he encounters in his environment. For many children it may be a period of great discomfort. If inappropriate responses, preferences, and behaviors have been established at stage one, then the stage two child may exhibit anxiety, regression, and acting-out behavior. Toward the end of stage two we see Erikson's concepts of initiative versus guilt emerging (Erikson, 1973). The adult must carefully sequence new experiences and new confrontations so that the child sees himself as an individual with the capacity to accomplish a task or master a situation. Therefore, the ideal experiences are those that help the child acquire basic skills which will lead him to new experiences, greater skill, and more success.

It is important to remember that children at this stage generally do not have a realistic value system. They may take seriously those things which are not important to you; or they may not consider something significant which you do. Therefore, it is important to sequence experiences so that children are able to handle these experiences comfortably, understanding the essential and non-essential elements.

The developmental curriculum must be organized so that the stage-two child masters his environment with success. Please note, however, that at this stage the focus is not on responding to others with success; that occurs at stage three. During stage two, the curriculum should emphasize situations and opportunities that will permit the child to develop successful skills in thinking, in feeling and caring, and in behavior. The learning environment at this stage should provide communication activities, free play, time for exploration and self-discovery, as well as structured learning activities, to help the child organize the more complex elements in his environment.

As a teacher, what can you do for children who are developmentally at stage two? You have an important role: you are probably one of the first persons outside of the family unit that the child has any significant contact with. He senses your significance, and through his relationship with you, he will learn more about himself and others. The stage two teacher should be the provider of experiences and materials, the delineator of boundaries, the assister in organization, the reflector of reality, a helper in achieving success, a person to provide simple missing links between concepts, between cause and effect, between self and reality. It is often a temptation for teachers and parents at this phase to work hard to establish specific performance skills in children, but this is not necessarily a productive activity at this stage of development. Think of yourself as a significant motivator of the stage two child, and remember that the major learning is occurring within the child himself. With this in mind, you will become aware of the situations in which you are needed to direct, instruct, and guide. You will also learn when to stand back and let the child explore his environment without help.

A few techniques to enhance the growth of stage two children are described below. With these general techniques in mind, you will be able to select those activities suggested in other chapters that will facilitate appropriate social and emotional growth.

Stage Two Behavior Goal: *To Participate Successfully in Routines and Activities.* Consider how you define "successful participation" for children between the ages of four and six. You would expect an increasing attention span and sustained periods of concentration and involvement. You would also expect participation in planned activities as well as appropriate use of play materials. And remembering the material discussed above, you would also consider exploration and successful outcome important prerequisites for "successful participation."

Among the most effective activities for stage two children are storytelling, creative play, art, and music. With these activities, successful participation is almost assured. The stage two child can try out his new sense of self and begin to explore solutions to critical issues from the safety of make-believe. Provide dress-up clothes, play materials, and toys that encourage role playing, such as a playhouse, housekeeping equipment, tools, trucks and roads, towns built out of blocks, dolls representing both sexes and various racial groups. Use stories in books, or on records, or make them up as you go along. Provide scrap styrofoam, toothpicks, scraps of materials and paste for collages. Explore with the children the wide range of sound they can get from various objects and instruments. Use rhythm as a way of putting together listening skills, concentration, and exploration.

When imagination or creative interest lags, the activity may have gone on too long, or the children may have lost interest in the potential of the materials. Perhaps they did not see ways to relate their own concerns to the materials. Perhaps it was all too complicated. You can help in such a situation by seeking reasons for the lack of response. You also can redirect a child by showing him new possibilities in the material. Through your responses you can stimulate new ideas or help organize the activity into a manageable experience.

A child who participates will learn about his environment and feel good about the results. Such a child will continue to learn.

Stage Two Communication Goal: *To Use Words to Affect Others in Constructive Ways.* To have successful communication experiences at stage two, the child must learn to use word sequences to exchange information with other children and adults, and begin to organize his world around words and ideas. As his teacher, you will play a major role in facilitating his learning. In addition to enlarging his receptive and expressive vocabulary, building on processes begun in stage one, you will need to provide verbal links between what is happening and what a child is feeling or doing. Probably this is the greatest challenge for the stage two teacher.

You should use simple word sequences and sentences to describe play; in time, your verbal patterns will become models for the children. In this way they learn appropriate words to describe experience, ideas, and feelings. As you become more aware of your impact as a communication model, begin to monitor your own language output. Are you specific in language structure? Do you respond to essential elements in an activity? Do your comments help clarify what is happening? Do you provide a model for expressing feelings appropriately?

In addition to your role as a communication model, you will find that you can redirect activities by describing the realities of a situation. Your communication activities will stimulate the child to rely more and more upon his own communication skills to help himself understand and be understood in the world around him.

A major resource for developing communication skills is children's literature. Select stories that have children involved with other children and their families. Try stories of children having adventures. Use favorite stories over and over. Let the children supply a key word, an important sentence, describe a character's feelings, or tell what could happen next. Children enjoy telling familiar stories to each other and dramatizing them during creative-play times.

Stage Two Socialization Goal: *To Participate in Activities with Others.* Because the stage two child is so intensely involved with himself and the accumulation of the skills necessary to meet new physical challenges, he usually gives very little effort to social exchanges. His socialization can be described as a minimal movement toward others. During stage two, a child goes through a series of steps in socialization that take him from solitary play to the point where he plays cooperatively with others and begins to develop an awareness of the individual characteristics of his peers.

As a teacher of stage two children, there is much you can do to move the socialization process along.

1. Each day discuss with the group who is present and who is missing.
2. Help children learn other children's first names.
3. Reflect feelings expressed by the children.
4. Help the group remember whose turn is next.
5. Encourage selection of partners.
6. Encourage one child to participate in some activity with another child at play time.
7. Provide opportunities for sharing supplies or materials.

8. Organize games such as Drop the Hanky, Cat and Mouse, or Musical Chairs, where all can participate.

9. Redesign games so that there are no losers (stage three children are better able to cope with the experience of losing).

10. Use long strips of butcher paper for group murals, suggest a common theme and assign each child a section of the mural to complete.

11. Start a group story; have each child contribute an idea or a sentence to the story.

12. Use storytelling, creative play, and role playing to help children see their common concerns and interests.

If you will review the discussion of the teacher's role in the sections on stage two behavior and communication, you will see that all those techniques can be used to facilitate the socialization process. Keep in mind the importance of including experiences for thinking, doing, and caring in every one of your activities.

Stage Two Preacademic Goal: *To Participate in Classroom Activities with Language Concepts of Similarities and Differences, Labels, Use, Color; Numerical Processes of Ordering and Classifying; and Body Coordination.* Preacademic activities for the stage two child should follow the same sequence of growth mentioned in the previous curriculum discussions; that is, moving from simple concepts and limited language to a complex series of activities. You may have noticed that many of the activities discussed previously have preacademic importance. The more you weave preacademic goals and activities into the other curriculum areas, the more you facilitate the child's growth in each area.

Begin increasing the scope of the vocabulary you use with the child. Include words to describe how objects can be used in play. Teach opposites such as "up" and "down," "under" and "over," "big" and "little," "hot" and "cold," "first" and "last." These concepts do not have to be taught in formal instructional settings. They are easily woven into the fabric of play, music, or storytelling.

Remember the discussion of socialization activities? We mentioned that stage two children can be helped to become aware of the individual characteristics and feelings of others. The preacademic counterpart to this is, first, to recognize details in pictures, then to identify feelings of people in pictures, and eventually sequence events in picture series.

During stage two most children become intrigued with counting, enumeration, and numerical grouping. When you plan numerical activities keep in mind the nature of the child at this stage. Remember his need to master his environment, to involve himself physically, and to succeed. Again, by including the developmental sequences of enumeration into all of the classroom experiences, you will facilitate the child's mastery of numbers, as well as his social and emotional growth.

Some teachers do not consider body coordintion and eye-hand skill to be preacademic goals. However, others believe that competence in these areas is absolutely essential if learning disabilities are to be avoided when the child goes to school. From the standpoint of the developmental curriculum such skills are absolutely essential to the development of social and emotional growth. The activities planned for a stage two child in body coordination and eye-hand tasks should reflect skills which were activated but not polished at stage one. These skills are the child's tools for growth. Without them he will fail, feel inadequate, and fear the consequences of involvement with others. With them, he can move toward new challenges with the confidence built upon previous successes.

Chapter 5 provides you with many suggestions to promote success in the areas of body coordintion and eye-hand skills.

Stage Three: Learning Skills for Successful Group Participation

Entering stage three, the child has the basic intellectual, social, emotional, and physical skills he needs to enlarge his own experiences and his knowledge of himself in relation to others. Stage three is the period when the child learns to apply the skills he learned during the stage two level of development to group processes and procedures.

During this stage of development the child's cognitive system, which formerly organized information into discrete categories, begins to sequence information into broader concepts. Ordinarily, the stage three child is beginning first grade. In most cases, he has accomplished the goals for this stage by the time he has finished the third grade. Just as more complex concepts are forming in the cognitive system, caring and preferences are being organized into a system of values in relation to other people. In the sensorimotor system, awareness of his own body had developed sufficiently to enable a child to receive, integrate, and respond to increasingly complex situations.

The development curriculum at stage three must focus on social expectations (rules), on the child as a valued member of the group, on consequences of behavior, on the child's effect on others, and on adaptation to social situations. This is the stage when you as the teacher must be responsive to feelings; explore with children the boundaries of reality; help them learn to share with others, to control impulsivity, to participate in planning group rules and procedures, and, in general, to see that social cooperation and communication can be pleasureable and desirable. According to Piaget (1967, pp. 38-41) and Bobroff (1960),

this is the time when group activity and team effort should emerge. This emerging is most clearly seen in children's play, which begins with an emphasis on make-believe and magical solutions during the early phases of stage three, and moves in the later phases to problem solving by simple rules. Playing games and controlling social situations by rules signifies the emergence of a major developmental milestone for stage three. The child is now able to conform to rules established by the group.

Other signficant processes occuring during stage three are the emergence of body concept, body image, and body schema. These terms are defined as follows.

Body Concept: knowledge of one's body, body parts, and functions of the body.

Body Image: the awareness of certain feelings and attitudes about oneself.

Body Schema: the organization of proprioceptive, affective and kinesthetic senses into a general integration and awareness of the capacities and limitations of one's own body.

As described by Erikson (1973, pp. 64-69) and Lowenfeld and Brittain (1970, pp. 145-52), body image and body schema seem to emerge during this period of "industry versus inferiority," where same-sex identification and an emerging sense of self are predominant. According to Koppetz (1968) a child's drawings of a person are an indicator of affective and social awareness at this stage, as well as eye-hand coordination and cognitive development. Such drawings reflect the interactive effect of these three systems upon each child.

In the organized sensorimotor system of stage three the child has developed the capacity to translate concepts and feelings into motor responses that express cognitive and affective processes through knowledge and preferences. At this stage a well-functioning body schema is an important factor in developing a positive body image. It is hard to separate the concept of body image and the concept of body schema. The way a child feels about himself as a worthwhile, successful person will be affected by his body schema (that is, how well his body is working for or against his motivations and drives). It is during this stage that physically or mentally handicapped children often show that they are aware of their limitations. This awareness may be directly due to a body concept of disability or difference and an attitude of self-denigration arising from a negative body image and an ineffective body schema.

Stage Three Behavior Goal: *To Apply Individual Skills in Group Processes.* Three effective activities to help children master the stage three behavior goal are group games, more complex toys, and group art projects.

It is easy to understand the importance of these three types of activities in light of the preceding discussion about stage three.

Games bring children together. If the rules are simple, and there are opportunities for both success and failure, children at stage three gain the very important sense of "groupness." They learn that a feeling of individual success can result from participation in group success. They learn that they must wait their turn to participate, and that rules are necessary to hold both themselves and others in line. Examples of games enjoyed by stage three children are; Beanbag Tag, Battling Tops, Kickball, Red Rover, Mother May I, School, Red Light, Store, relay races, Kick the Can, Picture Lotto, Bingo, and simple card games.

Toys preferred by stage three children include miniature figures of people, soldiers, and animals; houses and toy cities; trucks, cars and roadways; suction-dart guns; Lincoln Logs; erector sets; hand-puppets; adventure books which can be enjoyed without reading skills; and space and adventure toys. When selecting toys for stage three children consider the processes they need to develop: participation in group activities (with rules) and recognition of the characteristics of others. Most important, the child should feel good about his own ability to share toys with others.

Art activities offer great possibilities for stimulating stage three growth in behavior. Art activities also promote growth in self-concept, body image, and body concept. Unlined paper, pencils, crayons, paste, felt pens, and magic markers offer unlimited possibilities. You can extend a child's knowledge about the possibilities of these materials by varying the size, shape and color of the paper he uses. The use of art materials should be preceded by a discussion about procedures in handling materials, the need for sharing, and cooperative planning. Cooperative cleaning is an important part of any activity planned for stage three.

Stage Three Socialization Goal: *To Find Satisfaction in Group Activities.* Socialization is perhaps the most significant area of the developmental curriculum for the stage three child. From a developmental standpoint, all his previous experiences and accomplishments are put to the test when he becomes involved in the group process. So often we expect a child to give up his newly developed sense of self to the demands of others. We forget that successful group participation requires certain skills that are probably not in the repertoire of the young stage three child. He will need support and a model to learn such processes by taking turns, sharing materials, participating in group planning, accepting suggestions from other children, developing reciprocity friendships with other children, and recognizing the needs and characteristics of others. If you refer back to the list of socialization activities for stage two, you will see that such activities are designed to prepare the child to meet the socialization demands of stage three. If you find a child having difficulty at the stage three level, lead him back to stage two activities. You will very likely find that the child was not successful at that stage either. Begin where he was successful and gradually introduce new activities he can successfully accomplish.

Stage Three Academic Goal: *To Participate in the Group with Basic Expressive-Language Concepts; Symbolic Representation of Experiences and Concepts; Functional, Semiconscious Concepts of Conservation, and Body Coordination.* The academic goals for stage three of the developmental curriculum are essentially identical with the goals for the primary grades. During stage three a child moves from the kindergarten readiness level to the mastery of basic learning processes.

It is easy to see how necessary the previous stages are in preparing a child for this task. To meet stage three academic goals, a child must have eye-hand coordination; he must have acquired left-to-right reading and writing orientation; he must have a receptive vocabulary close to others his age; he must be able to reproduce forms and remember what the forms mean. During this stage the child also must learn to recognize numbers, know how to change numbers, and how to express numerical operations in symbolic form.

Success in such efforts, depends then, upon the skills the child brings from previous stages of development. He must feel that experiences are interesting enough to warrant translation into symbolic form. He must have enough confidence in himself to persist in learning difficult new tasks. If he is still struggling unsuccessfully to meet the demands of group participation, he will not be free to put his energies into mastery of the symbolic world.

Stage Four: Investing in Group Processes

In stage three a child learns skills necessary for successful group participation; in stage four he acquires an investment in group processes. Family groups, peer groups, and school groups are important forces for the stage four child. In the process of becoming aware of the many different value systems of these groups, the stage four child sifts through his own concerns and values. He seeks a comfortable balance between his inner and outer life. He has learned about himself and is involved in learning more about others. From this knowledge he will absorb and identify others' values as his own. This is the time of concrete operations, a time to generalize from experiences in order to perform mental operations.

In the social-affective system, we see the child begin to select value systems, identifying and assimilating them for his own. Erikson (1973, pp. 69-74) describes this as the emergence of identity. He describes the critical issue at this phase as "identity versus identity diffusion."

In the sensorimotor systems we see complete functioning sensory processes: visual, auditory, tactile, kinesthetic, and olfactory. Stage four children rely on the completed sensory systems for all subsequent adolescent and adult activities.

Children who are at the stage four level are usually between the ages of eight and twelve. Although this age span is beyond the scope of this book, I believe that an awareness of the sequence of maturation is essential for a teacher working with children of all ages and developmental stages.

If you agree that social-emotional development should be considered in planning a curriculum, then you will begin to look for ways to include such experiences in your teaching efforts. Remember that social and emotional development are not processes that can be isolated from other aspects of development. As a teacher concerned with social-emotional development, you should be aware of the ways in which every activity combines cognitive, social-affective and sensorimotor skills. The developmental curriculum suggests that every lesson you conduct should include elements each of four curriculum areas: behavior, communication, socialization, and preacademics/academics.

Finally, be sensitive to the sequential observable steps a child must go through in this process. Identify his stage of development in each of the four social-emotional curriculum areas. Recognize that your role is to assist him in achieving the goals that he has not accomplished. The results will be well worth the effort. You will see a child who has developed a level of emotional and social maturity commensurate with his age and the expectations of those around him. A socially and emotionally effective child is a productive child, able to meet the demands of life: thinking, caring, and doing.

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ART AND THE YOUNG CHILD

by Chris Schmidt

Beautiful, Wonderful, Pleasant World!
And a child who would know it well,
Has everything to see and hear,
To touch and taste and smell.

This verse from advertising "reading readiness" material at an Early Childhood convention some years ago would seem to sum up the world of the young child -- and provide the challenge for an art teacher -- or any adult working with young children. And what a challenge!

How best can one help a child know his world? Can it be through the arts? What is art? How important is it to the young child? Is it possible to teach art to the young child? Does the teacher make a difference? Is it a frill? With increased costs, should it be eliminated for the basics -- or could it just possibly be one of the basics?

These are the questions that need understanding and implementation if we are indeed to help a child better "know" his ever changing world.

The nature of child art is widely known, thanks to art educators such as Victor Lowenfeld and Herbert Read -- yet the implications and importance of art and crafts as a vital basic part of a child's development is sorely misunderstood and misused by many well-meaning parents and teachers alike. One still hears far too often the statements; "I can't teach art, why I can't even draw a straight line," "I never had any art training," and "I don't understand it."

In fact, these emotional statements have little or nothing at all to do with art and the young child.

Art is a creative process, a means by which experiences of all kinds are expressed and communicated.

All children are creative by nature -- always capable of creating new things because they are always having new experiences. How they use these experiences to interact and cope with an ever changing environment is the concern of the art teacher. Young children operate with complete freedom and spontaneity -- everything interests them initially. Their joy of learning is boundless, their whole being is involved. They do not repeat anything -- but use and elaborate on their experiences -- piling one on top of the other. They laugh, sing, cry, dance, jump, explore, build with bricks and boxes, splash water, pretend, love,... given the opportunity they draw and paint.

You can't separate a child into segments and teach to that part. He is a total being. He is influenced by what he eats, by how well he sleeps, and by what he watches on T.V.. The teacher must speak to that total child rather than to her specific subject matter. The arts are an integral part of the young child's world. Drawing and painting are for the young child a language first, and only incidentally an art form. They provide, at this age, as no other activity can, the opportunity for a teacher to gain insight into the child' personality and social background, thus giving her the ability to relate closely to that child and better know his needs. A child may come to school tired because he watches T.V. into the evening hours or he may have a discipline problem because he is eating excessive sugar and additives in his food. The teacher can find some of these things out by watching and listening to a child as he draws or paints his feeling of hate as well as of love and joy. It is an effective way for him to speak about himself and his world.

Based on the underlying philosophy that children learn best through first hand experiences, through self-motivated discoveries and creative work, the teacher's responsibility is to provide an environment that will allow for the richest possible individual experiences and will support the child's natural drive toward learning. It will arouse his curiosity, stimulate his fantasy, spark his imagination, and then guide him into some positive creative activity. Since young children come to school with many different levels of artistic experiences, the teacher needs to identify these differences, accept the child's developmental level and go from there (see R. Kellogg, Analyzing Children's Art). Thus it is important for the teacher to be aware of the research which indicates a predictable sequence in the development of child art related to the child's physical development (see books: Kellogg, etc. listed in bibliography). Teachers of young children should be aware that a child develops physically from the top down and from the base of the neck out to his arms, hands and fingers. He begins scribbling with a pumping motion from the shoulders with little ability to direct the individual parts of the arm and hands. His first scribbles are accidental, but as he gains control of his elbow, he discovers that he made the marks in the sand, food, paper, etc..

Once the child has success and control he uses this ability to express what he experiences and knows. He paints what is important to him. He can recall and remake an experience, and unlike words, games, etc., it "stays" for him to enjoy, give to someone he loves, or eventually throw away. He paints lines to say something and "patch painting" to enjoy seeing color move on color. It is "his" and he can do it the way he wants (if the teacher lets him). Some children may draw figures using visual proportion (size depending on the way something appears to the eye) while others may draw the sizes of objects according to their emotional significance (Lowenfeld and Britain, Creative and Mental Growth, 1964) whether the child has a visual handicap or not. The relationship of art and the concern for the exceptional child is of long standing and the idea of the handicapped, the retarded, the impaired,

and the socially maladjusted as being extensions of all of us is explored in the work of the artist turned psychoanalyst and creative theoretician. Erik Erikson's, Childhood and Society is a must for anyone working with young children in any educative capacity. Some children will be through the "scribbling" stage, the "patch painting" stage and into the "symbol" stage before they ever enter school; others will have no experience with paint at all. While many parents and teachers alike still deny young children the chance to paint and draw freely, others handicap a child by giving coloring books and pre-formed adult patterns which have the potential of stifling creative and emotional development,so they too will grow up with the fear of "not being able to draw a straight line". Whatever stage of development, be it "scribbling" or "patch painting," as long as the child needs this means of expression, the teacher must respect his need, and take seriously what he produces. If the child asks for help, then help, and not before -- and then help him solve HIS problem; don't solve it for him.

> The type of materials a child uses is not the most important aspect any more than what he creates with these materials. The chance to use the materials freely, is what counts in creative developmental art.

The importance of using materials freely is summed up in this poem by Jean Warren, B.A. graduate student of the University of Washington, as printed in the January 1978 issue of Young Children.

P A T T E R N S

Too soon
The patterns
Tell us how
To move

Too soon

Leave your dreams
Outside the door.

All sit!
All stand!
Listen how!

The sky is blue.
Cut the line.
Make a star.
Stop!
Storytime.

Too soon

And soon
The patterns
Tell us how
To think
To feel

Too soon
The originals are gone
And in their place,
The pattern of a single face.

When a child is given freedom to express his own ideas as they relate to his own thoughts and feelings, he learns to think independently. This mental development is fostered as his mind continually searches for new solutions to old problems. Through experimentation he learns to correct his "mistakes," shape and reshape his own ideas, feelings, experiences, fantasies -- all this as his mental awareness increases. If he is allowed to communicate with shapes and materials in his own way, he will develop an awareness of his world, and an ever increasing ability to observe, perceive and examine -- and a joy for life.

The younger the child, the more spontaneous and direct his art work will be. His methods of working are direct and the finished art product shows this. He paints what he feels and knows. He invents forms that to him tell his story; exaggerating the important and eliminating the unimportant. He is often stimulated by an emotional reaction.

Pre-planning has no meaning for the young child. He paints as he goes along, sometimes just manipulating the paint. He enjoys the DOING of it. He may sing as he paints, he may laugh. He loves the feel of the clay under his fingers. His imaginative use of color often bears no relationship to reality, NOR SHOULD IT HAVE TO! Let him have his purple cow. Let him follow his own drummer; all too soon he will have to follow that of another. His motor control may make his drawing or painting look like scribbling to an adult. Not so. Although the young child may create immature childish free forms and crude representational art, it is extremely important for the teacher not to be critical. A thoughtless statement such as "What is it?" "The head is too small" may have a powerful and long lasting effect on the child's freedom to express himself. It is important for the child's self concept and development that parents also understand and support the real purpose of the child's art work, not just as something to take home and put on the refrigerator for a few days, but rather to satisfy the emotional and physical needs of a young child.

Because children are so open to materials and are just learning to use them, the variety and kinds of materials a teacher provides are very important (see suggested lists). The teacher should think about the following questions before starting an art activity:

> Can the children handle and work with the materials comfortably? What about variety? What do the materials suggest to a child?

In addition to providing materials and setting up a physical environment that can stimulate the creative function (allowing the child to discover, explore and experience a new creative act), the teacher must be aware that she herself is part of this environment. It is her own flexibility and indeed spontaneity that often sets the tone and sparks the child's imagination. Combined with love and trust, this spontaneity sets the child free to creatively interact with his environment. That

environment, however rich in materials, will be as alive and exciting (or dead) as the teacher. Teachers cannot hope to inspire others to use all of their senses optimally if they themselves are not fully alive and aware of their own world and their individual interaction with it. Teacher motivation is a very personal thing, and every teacher must experiment to find her own best way to use dramatics, pantomime, stories, songs, or creative movement as a means to motivate students. This does not suggest the teacher must go home and make a witch's hat and dig out her broomstick - or hide behind one "safe" character role the same as a young child might continue to draw the same house for years because someone once said it was good. Rather, it suggests the teacher go back home determined to be more stimulated and stimulating in her classroom - not with a "set" project, but with a newly inspired perception.

For example, next time children paint spring flowers, what will the teacher's stimulation be -- a magazine picture? a picked bouquet? a plastic creation from the local discount department store? OR perhaps, a package of magic flower seeds she found on her doorstep next to a broken space helmet? ("Do you suppose they could be from some other planet?" "What kind of plants do you think they will be?") OR: "The little birds that live in my back yard are so sad, they have no pretty flowers to look at like our neighbor lady." "Do you think you could draw some beautiful, colorful flowers I could show them?" or "Let's dance like the flowers blowing in the breeze." ("Waltz of the Flowers" just happens to be on the phonograph!)

Next time children make paper Easter baskets, will the teacher dogmatically give folding instructions and stop after the immediate project, or will she spark the children with "What else can you make with a sixteen fold square? a skyscraper? a barn? a train? What else?" Teach a technique as a means to their end, not yours.

Once the children are motivated and ready to start working, the teacher must abide by these rules if the experience is to be truly meaningful for them:

1. Keep hands off a child's work. Encourage him to explore, experiment, change, dream, and originate: <u>but</u> KEEP HANDS OFF!!

2. Show interest and appreciation for the child's work. It will encourage further creative thinking and development.

3. Help the child understand that he only need please himself in what he creates.

4. Offer the child help in learning a new skill (how to hold a brush, etc.) and in taking care of his finished work.

5. Avoid imposing adult standards on a child's art work (standards must come from the needs and understanding of the individual child). No patterns!

6. Start listening to what children are really saying when they work.

Teaching at its best is a highly creative occupation -- a privilege -- and a great responsibility. Teaching of the Arts can be a mutually exciting and stimulating experience for both student and teacher. When things go right, the teacher might "tingle all over," and when they don't, she can pick up the pieces, examine what might have gone wrong, and with inner self confidence from previous success, try again a different way.

In closing teachers might think on Piaget's classic statement:

> "Ideas grow on ideas and that is the beginning of learning."....or for the more philosophical, that of Socrates..."An unexamined life is not worth living!"

HAPPY LIVING!

SUGGESTED MATERIALS FOR ART ACTIVITIES

Drawing Materials - Paints

chalk - dry - wet - buttermilk - sugar water
fingerpainting
felt tip markers
mud - wet sand - soap suds
powder paint
liquid tempera - brushes - sponges
  lumpy - 1 T. flour
  gritty - 1/2 tsp. sand
  slippery - 1 tsp. glycerin
  slimy - 1 T. thickened liquid soap
  sticky - 1 T. syrup
  rough - 1 T. sawdust
  shiny - 1/2 c. sugar

Painting

free painting
drip pictures
drop painting
textured painting
folded blobs of paint
running - squeezing color
mud painting
musical painting
finger - feet painting
monoprints
dry paint

Paper

white drawing paper
manila paper
construction paper
poster paper
butcher paper - wrapping paper
tagboard

Collectables - (that might be free)

newsprint
magazines/catalogs
shopping bags
paper plates
paper towels
sandpaper
corrugated paper
Christmas Cards
newspaper
boxes
carpet samples
colored tissue
plastic food packages
cardboard
gift wrapping paper

Collage

- pasting
- transparent collage
- nature items
- leaves
- cloth
- wire
- round things
- paper collage
- 3D collage
- seed collage
- wood
- breakfast foods
- soft things
- flat things

all kinds of boxes - for construction - for collecting - for building!

"Mushy" Materials

- clay
- paper mache'
- plasticine
- play dough (1 T. oil
  (3 parts flour
  (1 part salt
  (1 part water

Woodworking

- tools
- scrap wood
- nails

Styrofoam Sculpture

- wire
- toothpicks
- string

Print Making

- vegetable printing
- wood scraps
- blocks
- spools
- paper tubes
- sponges
- bottle caps
- kitchen utensils
- jar lids
- pencil erasers
- sea shells
- erasers

Suggested Materials for Collage

cotton cloth, silk, rayon, wool, velvet, corduroy, waffle piques, burlap, etc.
leather (especially interesting grains such as reptile)
hard cereals or grains (pasted to fill all-over area)
macaroni (makes a wavy texture if used as all-over pattern, or can make a chain-like line)
wallpaper (textured pages from old sample books)
gummed labels, gummed reinforcements
pipe cleaners (colored or white)
toothpicks (colored or plain)
cigar bands, package labels, etc.
colored fish tank pebbles
green cellophane "excelsior" (from Easter baskets or florists shops)
metallic plastics and papers
pine cones and needles
coffee grounds (all-over area)
patterned gift wrapping paper
tarred roofing paper (unused)

Raffia
paper "lace" doily
bobby pins
confetti
cloth scouring pads
pebbles and stones
paper stars, seals
sponges (plastic or animal)
dried flowers
pieces of metal
foam rubber
oilcloth
felt
piano key tops
buttons
cotton
canvas
sheet cork
paper toweling
mosquito netting
wire screen
colored paper
shingles
light woods
crepe paper
cellophane
colored map pins
emery board
small sticks
broken combs
drinking straws
rubber tubing
white plastic foam
straws from a broom
old jewelry
egg carton dividers
coins
corks
washcloths or toweling
cheesecloth
seed pods
sequins
beads
flock
small mirrors
colorful autumn leaves
sandpaper (in different grits)
potato sacks
lace, netting
wrapping paper
sunflower seeds
linoleum
tissue paper
moss
plastics
bamboo or reed
blotters
aluminum foil
cardboard
candy box wrappers

tree bark
fur scraps
paper clips
old keys
canceiled stamps
feathers
bottle caps
milk bottle tops
sea shells
wood shavings
book covers
colored yarns
string, thread, cord
ribbon
wire
rick-rack
cloth tape
theatrical gauze
rope, twine
etc.

Suggested Materials for Scrap Material Constructions

wire - different sizes and colors (aluminum, copper, brass, etc.)
wire with colored plastic coverings
metal sponges - "chore girl"
wire screen - of different meshes and metals
wire lathe - "hardware cloth"
chicken wire netting
woven reed mats (matchstick bamboo, etc.)
wheels, springs and other parts from old clocks
small rubber wheels from toy cars
plastic foam balls or sheeting
tinker toy parts, pick-up sticks
colored metallic plastics
celluloid and plastic sheets
metal sheeting - in different colors and gauges

steel wool
colored cellophane
tin can lids (plastic)
scrub brushes
shaving brushes
small wooden boxes
string, rope, twine, etc.
egg carton dividers
corrugated metal scraps
colored yarns
tongue depressors
toothpicks
drinking straws
corks
milk bottle tops
buttons, beads, etc.
old keys
sea shells
clothespins
driftwood
checkers, dominoes
aluminum foil
tin cans
metal shavings from lathe
clothes brushes
Christmas tree ornaments
scraps of cloth - burlap, etc.
coping saw blades
textured plywood scraps
nails, screws, bolts
cookie cutters
parts from broken toys
sponges
children's wooden blocks
bottle caps
fur scraps
rubber balls
pine cones
pipe cleaners
springs
bark from tree
etc.

Suggested Materials for Mobiles

Christmas tree ornaments
short pieces of metal pipe
tin can lids
buttons
keys
spools
pine cones
sea shells
tinfoil/aluminum foil
(rolled in balls)
children's wooden blocks
ping pong balls
drinking straws
etc.

corks
short pieces of dowel rods
white plastic foam balls/sheeting
rubber balls
bottle caps
beads
colored plastic sheeting
bits of colored glass
thin metal sheeting
small rubber wheels from toy cars
old clock parts
cellophane (crumpled into ball with weight inside)

For Main Supports:

wire - various gauges and colors
coat hangers (cut apart and cut off hook)
plastic rods or tubes
dowel rods
balloon sticks
metal binding bands on boxes
cardboard mailing tubes
twigs and branches
etc.

Recipes

Flour Paste

(Where large quantities of paste are required, the commercial powdered wallpaper pastes are generally very satisfactory and much easier to prepare - non toxic kind!)

1 cup of flour to each 4 cups water used. Heat in a double boiler until it thckens. Then add 2 tablespoons powdered alum, a little liquid glue, and a teaspoon oil of cloves (as a preservative).

Finger Paint (recipe 1)

1 pint water
1 cup gloss starch
1 teaspoon oil of cloves (preservative)
1 cup soap flakes
1 heaping tablespoon powder paint (or liquid tempera)

Add small amount of cold water to starch, stirring until smooth. Add rest of water and boil until starch is clear and thick. Stir in soap flakes. Add powder paint or liquid tempera. Add oil of cloves.

Finger Paint (recipe 2)

2 tablespoons cornstarch
1 pint water
2 tablespoons dry tempera
2 tablespoons library paste
1 tablespoon glycerin
1 teaspoon oil of cloves (preservative)

Boil the cornstarch and water. Add the dry color, paste and glycerin and mix thoroughly. Add oil of cloves. Makes a little more than a pint.

Sawdust Modeling Mixture

1 cup flour
2 tablespoons alum
3 cups water
1 teaspoon oil of cloves (preservative)

Cook until clear. Add oil of cloves. May then add 1/2 cup of casein glue to 2 quarts of above mixture if desired (but not absolutely necessary). Add mixture to a quantity of sander's sawdust until desired consistency is attained.

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CREATIVE EXPRESSION THROUGH RHYTHM FOR YOUNG CHILDREN

by Frances Brock Starms

Come and enter into the spirit of childhood to explore what is meant by rhythm. It is the feel of rain, the paddle of little feet as they make slushy, sloshy sounds in the mud and puddles. It is the drip of the faucet, the pop of corn, and the flight of birds as they glide across the sky. It is the sound of the sleet beating against the window. It is the miracle pictures made by the frost.

"Mama, come see the golden sun ball rising in the sky." It is the creative words coming from the lips of a child. It is the laughter of a child. It is the feeling of naturalness in which the child seems to clutch to himself in his most intimate and precious moments. It is color, movement, expression, inquiry, curiosity. It is not only the world around him, but it is the child himself.

It may be asked, "How does one teach rhythm to young children?" One does not. The teacher must use her eyes, ears and heart. Many times he takes his cue from the children. He becomes sensitive to their individual needs, to their growth patterns, and to his own flexibility. He observes, listens and participates. He reflects the joy of imagination. He reaches the child's level and becomes a part of his world.

One sees a child exploring, and discovering sound in a simple manner. If instruments are placed within the child's reach, the curiosity will lead him to gravitate toward them and then experiment with rattles, sticks, bells, triangles, cymbals and the piano. He will try rice, beans, rocks or sand shaking in a box. He experiences the loud/soft tones, the heavy and hard touch, the slow and fast tempo. One is aware of his ecstasy as he pounds the salt dough, feels the soft clay, enjoys the unhurried relaxation found in water play. He basks in expression of freedom with finger paints. He feels the mood and cadence of the rhythmic flowing of a poem both rhymed or unrhymed. He responds to the form and texture of a beautiful piece of sculpture. He helps in the planning and making of a cake. He listens to the spoon beating against the bowl. He licks the spoon and relishes the flavor of the apple as it makes crunchy sounds in his mouth. One listens to his songs as he goes about his work or play. Research conducted by the psychologist, Dr. Heinz Werner, establishes the fact that the children's singing style is very close to the earliest singing of two, three and four notes in primitive cultures. Children repeat over and over again the pattern of their melody, and so do the primitives. Dramatic development toward a melodic climax or embodiment of the small in larger patterns are not considered.

Many children listen when one is not aware of them doing so. They often listen to Bach, Beethoven, Chopin, or to a vocal song without indication of outward signs of participation. They respond actively and outwardly when they are ready and have a desire to do so.

No art form is better than another. Preference depends upon the person participating or observing.

It is said, "Should not a child have discipline?" There is no creativity where there is not a beginning of self-control. One does not find creativity in bedlam. Neither does one find it in domineering, authoritative surroundings or situations. It is found in warm, accepting atmospheres. It is discovered in all parts of the cities, the farms, the jungle, the plains and prairies. It is found in the highways and the byways of life. It is found in all children. One must be patient and not impose or desire realistic products from young children if one expects creativity.

A teacher sings in a natural voice. She sings happily, accurately and unaffectedly. The song is sung in its entirety. The children join in as they can. The expressions on their faces are worth noting.

Observe children in the family life corner, and in other places indoors and outdoors, where true dramatic play is found. Enter into the spirit of make-believe. There goes a pony galloping from the barn. Did you see him? There is a hopping bunny. Did you feel the thump of his feet beating the earth? There is a roaring jet shooting to the heavens above. Did you feel the movement as it passed? This is rhythm.

Creativity is found in an atmosphere of love. All of us have the potential to create. All of us have some feeling and oneness with our Creator.

MUSIC IS INTERWOVEN WITH LIFE

by Frances Brock Starms

Music is a personal expression. It is a basic art form. Since the beginning of the history of man, music has played an important part in his life. "Aside from being a child's most natural introduction to music, song is historically the earliest form of musical expression. Primitive man sang of his jubilation and his tribulations; he prayed to his gods and thanked them in song for controlling the elements. He later increased the intensity of his demonstrations with dance and the beat of percussive instruments. Children live the whole sweep of civilization in a few years; they love to sing, to beat, to move in time to the music of their own and their mother's voice." (Landeck, 1952) Music has played an important part in man's survival. This is beautifully illustrated in the simple, melodious music and words of the Negro Spirituals. It is found in the vitality, flexibility, warmth and humor of the folk songs. Music is an interdisciplinary and interdependent way of living and learning for people. It is a part of all of us. Music with children should be spontaneous, and filled with exploration and enjoyment. Children learn with their total being. They learn by doing. They involve themselves physically, intellectually and socially as they play, explore and react to their experiences. Music enhances a humane curriculum that is intertwined with art, dance, literature and drama as a way for children to express themselves creatively. It is a multi-sensory experience that encourages the aesthetic quality of feeling. Children feel, listen and move as they experience the rhythm and melody in music. Music in the young child develops self image, self discipline, inquiry, solving of problems and making of rational choices. Through the experience of music as a creative expression, a child grows in self confidence, accepting of his feelings, the feelings of others, and in acquiring of knowledge. He becomes attuned to the world around him. Through music, as in art and literature, children learn to appreciate their culture and the culture of others. Their imagination and curiosity emerges naturally and becomes a glorious expression to observe. Children communicate with their body without the use of words as they twirl, run, gallop, skip, jump, sway or propel themselves into space.

The body is a precious and sensitive instrument. It executes itself through movement. Through the use of the senses, concepts and perceptions may be developed.

The spiritual nature of man may be elevated by a chant, a song, hearing or playing an instrument, or listening to the sounds of nature. This elevation may be increased by watching the unfolding of a rose, observing the glow of a firefly, the delicate lighting of a butterfly, the rhythmic changing of the seasons and the naturalness of children as they explore with rhythm and words. Rhythm is music and motion.

Music education for young children with handicaps is the same as for all young children. The process, not the product is essential. Children express themselves and create in many ways. One should give all children a feeling of acceptance and belonging. Children should feel free to join in the music activity as they can and as they have a desire to.

The purpose of this presentation is to show how music as an art form, can be used informally with all young children from three years of age in an interdisciplinary manner using music, art, and literature.

The scope is included in the statement - "Through exposure and participation in music experiences, the young child can develop musically in a developmental sequence." All children must have experiences.

Criteria in Affective Area in Music:

Children learn with total self.

Flexibility in approach is needed.

To increase emotional development -
- children should express themselves with rhythm that they create themselves.
- children should enjoy variations in tempo and rhythm.
- children should develop and appreciate values.
- children should have a relaxed environment where they can sing as they paint, draw, sculpt or engage in dramatic play.
- children should listen to poetry rhymed or unrhymed.
- children should hear stories told or read many times.
- children should interact in play through chants, songs, dance and in creative dramatics.
- children should hear various types of records - classical, folk and contemporary.
- children should listen to the sounds of nature.
- children should listen to mother, father, and teacher singing to them lullabies and other songs.
- children should listen to their own voice on a tape recorder.
- children should enjoy repetition, call and response, and nonsense songs.
- children should have an opportunity to express their happiness, sadness, and fears in music, art, dance, literature and creative dramatics.

To develop aesthetic values of appreciation -
- by children listening to the trill of a bird, the whistle of wind and the staccato sound of the rain.
- by children looking at the tumbling of the clouds in the sky.
- by children viewing the majesty of mountains.
- by children listening to records that appeal to them.
- by children listening to the sound of a waterfall.

- by children acting out roles in their play.
- by children feeling the warmth of a log fire, sniffing the fragrance of the pine and seeing the leaping of the flames.
- by children chanting, singing and listening to instruments.
- by children painting a picture in their own way.
- by children developing their dramatics in their own way.
- by children viewing an art exhibit and seeing the pictures skip with colors.
- by children attending a children's play.

Criteria in Cognitive Area:

Children should develop concepts of soft-hard, loud-quiet, up-down, in-out, front-back, off-on, round-straight, through simple songs, singing games, and musical guessing games.

Children should have rhythmic games to sharpen perception.

Children should develop concepts of color, size and shape through song, art and literature.

Children learn simple concepts of numbers through action songs and games.

Children could use blindfold - guess what instrument is played without seeing it - to sharpen perception.

To develop kinesthetic area -
- to give children opportunity to touch and feel concrete objects.
- to hug a tree (concept of round developed)
- to feel the moss
- to feel a piece of sculpture
- to feel the texture of an oil painting
- to touch the wool of a sheep
- to feel the texture of finger paint, sawdust, sand, water, soft clay, mud and water.

To develop eye/hand coordination -
- by painting with a brush.
- by playing an instrument.
- by children turning their pages as they look at books.
- by participating in imaginative movement.
- by children sewing a costume for a puppet.
- by using a brush for painting.
- by drawing a picture.
- by children making a hand puppet.
- by children tearing paper with fingers.

To develop mirror image as they imitate before a mirror.

To develop their social senses -
- by children interacting with each other through creative play indoors and outdoors.
- by children interacting with each other through dancing with or without scarves, ribbons or balloons.
- by children singing at home, in the classroom, on the playground, on a bus, or on a field trip.
- by children singing on the playground, or in the classroom accompanied by an autoharp or other musical instrument.
- by children integrating music, art, and literature in their daily living.
- by young children participating in music throughout the day - not just a special music time.
- by children participating in simple singing games.
- by children experimenting with sounds of nature.

To develop aural perception -
- through the aural experience of music, young children with handicaps as well as others improve in social, motor, language and visual skills. Most important, is that they experience the wonder of creativity as they discover sound in a natural manner, use their imagination, and give vent to their emotions in free expression. They often listen to an inner beat. Music is listening.
- children can use percussion instruments - drum, tambourine, sticks, triangle, tone bell, cymbals, finger cymbals, and piano to heighten aural perception.
- children can learn construct of high-low, loud-soft, fast-slow, loud and silence to increase aural perception.
- children can listen and respond to instrumental sequence.
- children can listen for likeness and differences.

To develop visual perception -
- left and right relationship can develop by following songs or rhythms.
- use of filmstrip, films, flannel figures, etc..

To develop sensorimotor skills -
- through movement and dance.
- through rhythmic sense.
- through mental concentration
    - expressing ideas
    - executing a dance
    - listening
    - following directions
- through increase of the vocabulary through singing, dancing, poetry, puppetry, art, experimenting with an instrument and singing games.
- through increase of the imagination through painting, making collages, drawing, participating in field trips, making up own stories, listening to a poem, a story and composing own songs.

To develop gross motor coordination -
- by children running, galloping, jumping, climbing, marching, skipping, swaying, sliding, touching body parts, clapping hands, and stamping their feet in response to music or to their internal melody.
- by children using their arms and feet as they play in mud or water.
- by children using their arms and feet in fingerpaint.
- by children using their hands as they pound the clay or dough.
- by children using their hands in painting with a brush with water or with paint.
- by children tramping through the woods and hearing crackling sounds of dry leaves underfoot.

To develop fine motor coordination -
- to give children an opportunity to snap their fingers, experiment with fingers on keys of a piano, strum or pluck strings of an autoharp, guitar or banjo.
- to give children an opportunity to use their fingers in finger play with songs.
- to give children an opportunity to use their fingers in clay, dough, and fingerpaint.

To develop space exploration through children finding their own space -
- children should have an opportunity to use hoops and tires.

The Teacher's Role:

The teacher should know child development and have a humane approach. The teacher must observe and be aware of individual differences in children. She can then pick up the child's rhythm, elaborate on rhythmic patterns or match a sound. The teacher should have a positive and encouraging attitude toward children's musical efforts. She should accept what young children create. She should sing to children individually and in small groups. She should sing the entire song - not teaching line by line. One does not teach a song to young children, one sings to children and repeats the song many times. Children will join in as they can and when the can. From the experience with sound children will receive enjoyment and knowledge. Singing accurately and easily by the teacher is sufficient. It is not necessary to be a professional singer. Playing the piano has its place, but is not an essential skill for the teacher. The teacher, through her self confidence, enthusiasm, poise, and warmth, transfers her feelings to the children. She can pick up the children's rhythm through the use of a drum, rattle, sticks, or through her participation without an instrument in the rhythmic activity; even though she should not engage in rhythmic activities with children at all times.

Children come to school with a variety of backgrounds in music experiences. Some of these experiences they have obtained through actual rhythmic experiences and some through listening and watching television. The teacher should be aware of the chants and songs of children as they dress the dolls, pound the clay, roll the dough, paint a picture, feel the sculpture, rock in a boat, swing in a swing, cut paper, climb a tree, cut wood with a saw, play with blocks, or fly a jet. Children sing as they play. One child may start a chant, another child may pick it up and elaborate on it. Children like a catchy tune and repetitive sounds more than words. Children learn words and phrases by hearing them sung over and over.

The teacher must be aware of the children's introspand and interest. Each activity should stop at the height of enjoyment. After a quiet time, an active time will be appropriate. Creative rhythm appears satisfying to young children. The teacher often picks up the rhythmic pattern of children by clapping her hands. This helps them to gain in confidence to try new rhythms and to become aware of their inner rhythm. Children enjoy pretending that they are animals. Children like creative dramatics with song and rhythm.

Children enjoy whirling and twirling into space as they freely move in their own space. After giving children many opportunities to experiment with sound and rhythm creatively, they can then try a simple folk dance. This should not begin before the child is five years of age.

Children enjoy playing instruments. The drum is often their favorite. They should have available several drums with different pitch. They enjoy feeling the vibrations. They learn to strike the drum with their hands and bouce right off. They like to play loudly and softly as they move to the rhythm, or as other children move to the beat. Children like tambourines, rhythm sticks, rattles, sticks, bells and cymbals. They also like to experiment with sound on a pot or a pan. Babies enjoy banging on a pot. Babies often crawl to obtain a pot to beat on. Record players and selected records are part of the musical equipment and materials. Hap Palmer and Ella Jenkins have an excellent selection of records for children. One should not rely on records to accompany rhythmic activity for young children. They often inhibit creativity.

The instruments should be placed on a low shelf or taken outdoors where children can easily obtain them. Rules must be established in this area. This helps children to respect their rights, the rights of others, and to have respect for the instruments. Instruments must be kept in tune. Instruments that are made by the teacher, parent or child should be of good quality.

One must be aware that children receive from music experiences a continued development of language skills. For example, vocabulary development, pronunciation, and articulation skills. As a child's language skills increase, his pattern and rhythm develop. He begins to count and use sequence. He is more attuned to the elements of sound.

Parents play an important part in their child's musical development. They are the child's first teacher. They speak to the child with inflection as they communicate early with a smile, touch, words and a song. All ethnic groups have lullabies and folk songs as a part of their culture. The nursery rhymes that many parents tell or read to children have rhythm. Parents often repeat folk rhymes or nonsense rhymes to their children. They often allow children to explore freely and creatively in the home. Children may have explored freely their home environment in a creative way. They may have heard mother singing as she rocked the child, cooked the food, or ironed the clothes. Many times a parent plays an instrument in the home and may play an instrument in school for the class. As parents volunteer in the classroom, they too may become aware of the integration of music, art, and literature. They may contribute to the class and learn from the children and teacher.

If a child has been exposed to a rich environment planned to heighten his awareness, the child will obtain from his experiences a natural entwinement of music, art, and literature in his daily living.

Activities:

- Children move to sound of instruments.
- Children sing names with resonator bells.
- Children do the movement of an animal with a song.
- Children do large body movements with balloons.
- Children compose sounds.
- Children do echo clapping.
- Children listen to sounds on records.
- Children bounce balls to beat.
- Children play name games by singing their name in rhythm.
- Children march to music and clap to beat.
- Children jump rope to music.
- Children dance with scarves or paper streamers.

- Children dance with hoops.

- Children participate in singing games;
  - Pop! Goes the Weasel!
  - The Mulberry Bush
  - Looby Loo
  - Little Sally Walter
  - Hokey Pokey
  - The Farmer in the Dell.

- Children engage in call and response chants.
  - "What's Your Name?" (Question by one group)
    Puddin in Tame (Answer by another group)
    Ask Me Again
    I'll Tell You the Same."
    (This chant can be asked and answered in low, high, and medium pitch voice.)

- Children enjoy nursery rhymes, folk songs, rounds and nonsense syllable songs. They have vitality. Folk songs provide tradition and perfect relationship between music and language.
  - Lucy Locket
  - Old John The Rabbit
  - Lucy Rabbit
  - Tisket-a-Tasket
  - This Old Man
  - The Muffin Man
  - John Brown Knew A Little Indian
  - The Farmer in the Dell
  - Sugar Bush
  - Rock-A-Bye Baby
  - Mein Hut
  - Bingo

Teaching Body Parts:

Head and Shoulders, Baby

Objective: Rhythmic awareness of body parts by touching parts in rhythmical manner

Description of Activity:

Head and Shoulders, Baby	Touch Your Eyes, Baby
One, two, three,	One, two, three
Head and Shoulders, Baby	Touch Your Eyes, Baby
One, two, three (Repeat another time)	One, two, three (Repeat one more time)
Head and Shoulders	Touch Your Eyes
Head and Shoulders	Touch Your Eyes
Head and Shoulders	Touch Your Eyes

Repeat refrain Head and Shoulders; touch other parts of body.

Who Stole the Cookie?

Objective: Rhythmical enjoyment, memory and expression

Description of Activity:

Children are placed in a circle. Take turns chanting these words with expression, using names of children playing.

Mary asks:	"Who stole the cookie from the cookie jar?"
Johnny answers:	"Susan stole the cookie from the cookie jar."
Susan answers:	"Who, me?"
Johnny answers:	"Yes, you!"
Susan says:	"Couldn't be!"
Johnny asks:	"Then who?"
Susan says:	"Danny stole the cookie from the cookie jar."
Danny says:	"Who, me?" etc.

Repeat until everyone has had a turn.

Finger Play:

Two Little Black Birds

Objective: Movement and speaking together in rhythm. Counting. Learning of colors.

Two little black birds sitting on a hill	(put fists together with two index fingers pointing up)
One named Jack	(put up the first finger of right hand)
The other named Jill	(put up first finger of left hand)
Fly away Jack	(point the right finger over the right shoulder)
Fly away Jill	(point the left finger over the left shoulder)
Come back Jack	(bring back right finger)
Come back Jill	(bring back left finger)

The birds may be white, red, yellow, blue, orange, green or purple.

Little Mouse

Little Mouse, Gray Mouse
Come Away From My Hole
I Will Give You Milk
In A Nice Blue Bowl.

(Bowls may be of different colors.)

Repeat until every one has had a turn.

Creative Dramatics with Song and Dance:

A Trip To The Zoo

Ask suggestions of children where they would like to go on a trip. Suppose they would like to go to the zoo. Ask children how they will travel. If they say train, jet, bus, etc., sing a song and act out the mode of transportation. When they get to the zoo, ask children what animal would they like to be. Take turns acting with movement and singing the song of the animal that they pretend to be. Make various characters of the zoo come alive through creative experiences. Return back to school using imagination.

The experience should not be too long. It should give children opportunities to create, sing, make choices, develop imagination and integrate other experiences such as painting, clay modeling, creation of a poem or dance.

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USING CHILDREN'S LITERATURE

by Sylvia Liedtke

Welcome to our workshop. It is our sincere hope that you will enjoy your experience on our campus and that you will go away with at least a few usable ideas. That's what workshops are all about.

To begin, let me introduce myself. I want you to know and to understand that I am not a special education teacher. Rather, I am a teacher of children's literature. I teach both elementary education majors and dual majors (special education and elementary education).

However, most of my professional life I have been either a teacher in the public schools, or a writer for the Wisconsin School of the Air, and sometimes both at the same time. If any of the ideas I hope to share with you this afternoon fit your students, I hope you will try them, and if they do not, discard them. That's what lesson planning is anyhow -- a constant selection process.

I know that each lesson we teach has to be tailored to fit our particular situation -- our students, their needs, the materials we can lay our hands on, and the room we must work in.

If you do try some of the ideas, I am anxious to hear about the results. Nothing makes me happier than to see one of my former students carrying out one of my ideas (with his or her modifications).

So enough introduction, how about a little children's literature? I must warn you that I expect you to work along with me this afternoon -- 'cause it's when the monkey is on the student's back that the real learning takes place.

One of the biggest problems a teacher of young children can encounter (and it is a daily one, if not an hourly one), is teaching them to put on wraps and how to take them off. With handicapped children, I am sure this problem is doubled and tripled. And, I am sure that one of your most sincere desires is to help children to be as self-reliant as they can be. This, of course, improves that all important self-image, so perhaps at the beginning of the winter, you might use Mitten Song by Marie Louise Allen. (See supplement at end for poem and for hand signals that go along with it.)

By way of comment here, I think I should say that as with Mitten Song, and the rest of the things I shall do -- they are standard poetry and stories, but the motions, finger-plays, and pantomime are mine -- any teacher can do the same with a piece of literature he or she enjoys and the children enjoy with her. Little children can make up finger plays, hand signals and pantomimes also.

In the last few years, I am happy to say that there has been a renewed interest in the young child and in literature. Quite characteristic of this trend is my experience recently at the dentist's office. My dentist is a young father, and as he worked on my teeth, he did what all dentists do --I understand this running chatter is to keep the patient from becoming too concerned about what is going on in his mouth). You know dentists! First they say, "hum, hum, hum," ominously, then they take x-rays, and then they put every tool in their cabinet into the patient's mouth. And then--then--then they start asking questions!

My dentist has the most wonderful question in the world just for me. I think he had done research on me, and I was totally unprepared for it.

He asked, "What do you think of reading stories to children?"

I nodded affirmatively.

"Don't move your head," he scolded.

"I read to my little boy every night. Is that good?"

I tried to flutter my eyelids in what I hoped he would interpret as a positive response.

"You know, my wife went really all out in this respect. She bought a tape recorder that Billy can handle and a story book that goes with it, and a cassette of a story, and now Billy opens the book, and plays the tape. The tape reads the book to Billy, and at each little 'beep' (he hit a nerve), Billy knows that he needs to turn the page...."Now what do you think of that?"

I flutter my lashes even less affirmatively.

"Don't bite down!" he cautions.

In retaliation, he gets a pronged tool from a drawer. He flexes it a couple of times. He hold it to the window as if to test its stabbing qualities. He thrusts it into my mouth and resumes his original line.

"You don't think much of tapes?"

I fish my left hand from under the apron that covers me and motion "comme ci, comme ca."

"Well, if you're against tapes...."

I nodded negatively, "Hold your head still. If tapes are only so-so..."

I flutter, "Yes."

"And books are good, what kinds of books should we be buying Billy? You see"-- and it finally came out, "We never were read to when we were children, and we really don't know what to do for this little bookworm we have at our house."

As I began to think I really should be charging him instead of the other way around, the tools began to be removed from my mouth. I was allowed one glorious spit, and a bit of cold water.

"What kind of books?" he persisted.

"How old is he?" asked I.

"Three," said my dentist, "And why don't you like tapes and records either, I presume?"

"They are fine, some are very good, but they aren't you."

"What's so special about me?"

"You're Daddy, and you're cuddly, and you are taking time and you are saying, "I love you, and isn't that story great!"

Maybe it's a funny one and we both can laugh at silly words, or silly situations, or maybe we can repeat the same darned thing over and over and over and over ad nauseam -- in the correct sequence, of course. You will surely be corrected if you daydream and miss one word.

"But how do I know I am getting the right books?"

You don't, you don't. Books are bought by adults for children, but children accept or reject them according to their own tastes. For small children, and real laughs, how about Dr. Seuss, or Maurice Sendek? How about Mother Goose -- there's an old lady who has stood the test of time! Most of the meaning and some of the words have been lost in time, but their rhythm and their use of alliteration and words that come trippingly on the tongue, let a child know that language doesn't just communicate. Language is like music, just the sound of words give joy -- just words have feeling -- just words keep time, and just words can sing.

One very important fact that teachers or parents or librarians should remember is that when he or she presents a book to a child and the child enjoys the book, that book or poem becomes a part of that child. You may forget it. Reading the piece of literature was a task to be done, and you did it. You read it. But it may become so much a part of that child that as a man of thirty, in London, he may seek out where Dick Whittington may have lived because you read the story of him and his remarkable cat. Or when in France, he may seek out nuns that remind him of the characters in the Madeline series by Ludwig Bemelmens.

Therefore, the book must be a worthwhile book. What does one look for? What does one avoid?

First of all beware of rewrites and read them carefully. Has the flavor, has the language of the author been respected? Let me give you an example: I shall read part of the Elephant's Child in the original Kipling from Just So Stories. I quote:

"One fine morning in the middle of the Precession of the Equinoxes this 'satiable Elephant's Child asked a new fine question that he had never asked before. He asked, "What does the Crocodile have for dinner?" Then everybody said, "Hush!" in a loud and dreadful tone, and they spanked him immediately and directly without stopping for a long time.

"By and by, when that was finished, he came upon Kolokolo Bird sitting in the middle of a wait-a-bit thorn-bush, and he said, "My father has spanked me, and my mother has spanked me; all my aunts and uncles have spanked me for my 'satiable curiosity; and still I want to know what the Crocodile has for dinner!"

"Then Kolokolo Bird said, with a mournful cry, "Go to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees, and find out."

"That very next morning, when there was nothing left of the Equinoxes, because the Precession had preceded according to precedent this 'satiable Elephant's Child took a hundred pounds of bananas (the little short red kind), and a hundred pounds of sugarcane (the long purple kind), and seventeen melons (the greeny-crackly kind), and said to all his dear families, "Goodby. I am going to the great grey-green greasy Limpopo River, all set about with fever-trees, to find out what the Crocodile has for dinner." And they all spanked him once more for luck, though he asked them most politely to stop.

"Then he went away, a little warm, but not at all astonished, eating melons, and throwing the rind about, because he could not pick them up."

Now, a rewrite of those same paragraphs might read:

"One spring morning, the little elephant asked, "What does the crocodile have for dinner?" Instead of answering, the relatives all spanked him.

So he went outside and asked a bird. And the bird said, "Go down to the river and find out for yourself."

The little elephant packed a lunch and went to the river to find out what the crocodile had for breakfast.

One of the most insidious rewrites are the toy books. They are so darned cute that Grandpa and Grandma just have to spend their social

security money on them -- they pop up, they smell when rubbed, they feel, they even moo and bark, and they cost, oh,how they cost! But, they are toys in book form. I think I should say a good word here for one of these books, "Pat the Bunny." It is great for pre-school sensitivity training. But it really isn't a book, it is a sensitivity training kit.

I have one pop up book that tells the whole of Grimm's "Sleeping Beauty" in four paragraphs. How that prince plows through those thistles in the centerfold!

First place, these toy books are too fragile to be handled by little hands and not tear. Rather fragile and beautiful toys they may be, but literature they are not.

There is, however, one set of rewrites that are really very good. There no doubt are others that faithfully follow the feel of the original story. Some of these are done by a modern story book artist-author called Marsha Brown. There are many others, many really great authors including Nathaniel Hawthorne on down, have done this -- retell old folk tales and some of the myths in modern English. If they preserve the theme, the plot and the flavor and if they remove the unnecessary violence, then perhaps the story has been improved. Very well, avoid rewrites unless the story is preserved and its flavor is preserved.

Next look at the illustrations. Children like easily interpreted illustrations. By and large they like bright clear colors and good line drawings or block prints. They like black and white too and good photographs.

Do the illustrations help tell the story? In an early child's book they should help tell the story. Then the child, after having heard the story, can "read" the book to himself. He reads it from the pictures. And woe unto the teacher or mommy, or daddy, or dentist if he skips a sentence or even a word or two.

When shopping for such a book, read the book. Picture story books do not take long to read.

Is the illustration on the same page that the text that it relates to is?

Is the illustration accurate? If Red Riding Hood has on a brown hood and not a red one, then the whole book is all wrong, and the book will not be forgiven. The story of Ludwig Bemelmens is told -- of his twelve little girls in "Madeline." Madeline, as you recall, had to go to the hospital for an appendectomy. He inadvertantly drew twelve little girls in bed -- no vacant bed. He really heard about it!

Personally, and I underline personally for not everyone agrees with me, I do not like the use of mod print, mixing print styles, etc. in children's books particularly for young children.

Children are getting ready to read. One of the major discoveries that little children, who are successful readers make, is that letters are symbols for sounds. Sounds make words. Words together make ideas. These symbols in black say something. Now if that symbol is always changing shape or color, who can recognize it? Is this symbol a trick-and-treater who masquerades or is he an old friend, but looks like a wolf? There are problems enough with likenesses and differences as is, without varying print styles to give an eye catching effect. Let the child learn this in a much later course in graphics.

The other day I was having a hamburger at MacDonald's when a young mother came in, and her little son pointed to the trash basket and said, "What does that say?" Mother looked and said, "It says push."

He pushed. He laughed. Sure enough it did push.

"Why?" he asked. (This is a favorite child's question. It gets the longest answers.)

"To put our waste paper in," said Mother

"Push, push," repeated he. "I like push."

"Good," said Mother, "Now drink your milk."

"But what does that say?" said he, pointing to the door.

"Exit," said Mother.

"And what is exit?"

"It means to go out."

"Why does the trash have 'push' and we have 'exit'?"

But before she could answer this little boy was peering out the exit and said, "This is where Ronald MacDonald lives. See the flag of the United States and of Ronald MacDonald!"

This small boy was ready to read. He read everything that was encoded in this set of symbols we call the alphabet, and some symbols like stars and stripes and golden arches that were not.

Children's picture story books are not meant to be read by small children. They are meant to be paged through by small children. The pictures are meant to be read, and perhaps a word here and there. But as the child reads the pictures, the story evolves, and you may find him reading his book for real, someday, but don't count on it.

There are books that are meant to be early or "easy" reading lessons. Dr. Seuss "Cat in the Hat" is one of these, and there is nothing wrong with this except a limited vocabulary makes a limited situation and a limited plot. These books make a child want to read and teach him or her that books are treasure houses.

It seems to me that wanting to read is exceptionally important to children, all children, but it must be exceptionally important to handicapped children. You know and I know that being a literature adult is the key to all kinds of skills and education.

I have taught many years, and I have seen those children (usually boys) who could not read, turn into men who could not read, and turn into the names that could be read on the police blotters and on the rolls of the correctional institutions all over the country.

Reading is a powerful tool that all children who have the mental capabilities to do so, should be able to acquire.

One more caution on picking a good book for a child, avoid didacticism. Children's literature has been plagued with it. Since some of you are physical therapists this might be a temptation you may fall into. Don't use a story whose whole point is to improve manners, morals, or even one's physical condition. Children's literature should stand on its own as a good story. It should not be a sugar-coated lesson in self improvement. T.V. commercials are didactic dramas. Their real purpose is to sell a product. The story is the "come on," the darling kitten the pretty girl, a meadow of daisies to lure you back with this "message" - "buy our product." So it is with didactic literature.

Lest you think all didacticism is wrong, or at least wrong from my point of view, let me give you a rule of thumb. Most children's stories have a small message such as wearing boots in the rain, minding Daddy, coming directly home from school, being kind to the new girl or boy in school. But the story must not be dominated by the didacticisms.

Modern children's stories, for young children that is, those that have come out in the last few years, frequently stress how very much each child wants a friend. Finding friends and being friendly to those who are new, different, etc. are really common. I see nothing wrong in this because having friends is very important to small children.

Now for some positive suggestions. The Caldicott winners and honor books are usually good. The Caldicott award is given annually by the American Library Association for the best illustrated children's picture book published in the United States that year. Many old folk tales retold are good. Mother Goose is good, ABC books are good, counting rhymes are good, and children love riddles and limerick books.

Pourquoi myths are great -- especially the American Indian ones. These are the "why" stories. "Winnie the Pooh" stories are wonderful, as is all A.A. Milne. These seem to me to have a special father-son warmth as does "Wind in the Willows" for the children a bit older. I think I might read, "The Little House in the Big Woods," from Laura Ingalls Wilder's Little House series. This one tells about Laura and Mary when they were small children. Personally I love E. B. White's "Charlotte's Web." And of course there is "Peter Rabbit," who was seventy-five years old in 1977.

AND NOW HOW? This I can do better by illustrating a method. Form a nice half circle. Sit comfy. Let's listen. Personally I am against the milk and crackers here. You want the children to listen. You want them to see. You want them to ask questions. You want the story to become part of them. Good literature deserves attention.

HERE I READ PART OF "PREEP".

Now let's go from reading to telling. Story telling is infinitely more difficult than reading because you have no book. But the teacher with a story in her pocket can bridge those gaps when Miss X's section does not join your section on the split second, and wiggly little folks are waiting for Miss X and her brood. If the story is really good, they hope Miss X is delayed for a long time -- at least until the end of the story.

Now let's go to a real pet, an old folk tale that comes to life with its eternal repetition. PLAY "OLD WOMAN AND HER PIG."

After the children know the story, the teacher or teller can mime the actions, and the children can repeat the sequence of the story.

One of the real values of the cumulative tales (as these tales are called) is that it helps order and sequencing, a skill a child seems to learn early.

A very early age is the time for children to begin to love poetry. Many children, especially boys, feel that poetry is "sissy" and are turned off by excessive memorizing and drill.

Working with poetry should always be an enjoyable experience. Children should learn that words sing, that each word has a feel of its own, that expressing emotions in words is not wrong, but truly an art form.

One of the things that interests children a great deal is the changing seasons, the weather, the outside stuff. And one of the most mysterious of all these outside things is the wind. You see it is invisible, yet you feel it. It is invisible, yet you see what it does. It is invisible, yet you sometimes even hear it. Many children's poets have written wind poems.

ASK MEMBERS HOW THEY FEEL ABOUT THE WIND. WRITE THEIR FEELINGS ON THE BOARD. MAKE A WIND POEM. CAN WE ADD ACTIONS OR GESTURES TO OUR POEM? CAN WE BE THE WIND? AND, CAN WE BE THE THINGS THE WIND MOVES?

One of the most interesting things one can do with the wind is to make kites and fly kites on the windy March Days. Kites need not have wood cross-pieces. They can be made of plastic straws. They do not need to be huge. They can be small, and the kite string can be sewing thread. Pictures can be drawn and poems written on kites -- and after they have been flown they can live in the classroom on the bulletin board -- and hopefully in the children's hearts. One day a few years ago, I met a grown young man on the campus. Surprisingly he hugged me and his greeting was, "Remember the day we flew the kites!"

LET'S SEE HOW A GREAT POET LIKE CHRISTINA ROSETTI WRITES ABOUT THE WIND. SEE SUPPLEMENT FOR ACTIONS WITH "WHO HAS SEEN THE WIND?"

I consider the greatest volume of young child's poetry ever written to be Robert Louis Stevenson's "A Child's Garden of Verse," "Windy Nights". (SEE SUPPLEMENT FOR ACTIONS).

"Windy Nights" may be done many ways. Essentially, it is the story of a sick little boy in the arms of a loving mother or nurse, both of whom are looking out a window late in the night. A horse and rider gallop by (today it might be a truck), and the same horse and rider return. The eternal question is "why."

First, of course we read for understanding. Then we clap for rhythm --the rhythm of the horse's gallop. Then we change volume reading. Then we change speed. Then we change both speed and volume. (SEE SUPPLEMENT).

I have few worries, but I do have one very real one. That is that we are raising a generation of people who are ignorant of the great world of literature. To quote Sidney Harris in his nationally syndicated column, "It takes an educated person to write a superior book. We cannot write wholly from our own internal resources, the past is an indispensable tool.

"If you want more Tolkiens, the schools must encourage the backward look -- even for writing about the future."

"When we break this continuity with the past, we lose the thread of humanity."

I thank you.

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THE MITTEN SONG

"Thumbs in the thumb-place. (SHOW THUMBS)
Fingers all together." (SHOW FINGERS)
This is the song (CLAP RHYTHM)
We sing in mitten-weather. (CLAP RHYTHM)
When it is cold. (SHIVER)
It doesn't matter whether (SHIVER)
Mittens are wool, (SHOW RIGHT HAND)
Or made of finest leather. (SHOW LEFT HAND)
This is the song (CLAP RHYTHM)
We sing in mitten-weather (CLAP RHYTHM)
"Thumbs in the thumb-place, (SHOW THUMBS)
Fingers all together!" (SHOW FINGERS)

--- Marie Louise Allen

WHO HAS SEEN THE WIND?

(For this activity, have children select partners. Partners face each other.)

Who has seen the wind? (HAND TO FOREHEAD)
Neither I (POINT TO SELF) nor you: (POINT TO PARTNER)
But when the leaves hang trembling (SHAKE HANDS AS TREMBLING LEAVES)
The wind is passing through. (WHIRL AROUND)
Who has seen the wind? (HAND TO FOREHEAD)
Neither you (POINT TO PARTNER) nor I: (POINT TO SELF)
But when the trees bow down their heads (BOW HEADS)
The wind is passing by. (WHIRL AROUND)

---Christina Rosetti

WINDY NIGHTS

MEDIUM SPEED Whenever the moon and stars set,
Whenever the wind is high,
All night long in the dark and wet,
MEDIUM VOLUME A man goes riding by.
SLOW SPEED Late in the night when the fires are out,
SOFT VOLUME Why does he gallop and gallop about?

FAST SPEED Whenever the trees are crying aloud,
LOUD VOLUME And ships are tossed at sea,
SLOW SPEED By, on the high way, low and loud,
By at the gallop goes he:
SOFT VOLUME By at the gallop he goes, and then
FAST SPEED By he comes back at the gallop again.
LOUD VOLUME

---Robert Louis Stevenson

February 20, 1978

Dear

We enjoyed having you as a participant in Part I of the EC:EEN Institute. We trust that your experience here was rewarding and that our faculty gave you some useful input in the use of art, music, and literature with nonhandicapped children ages 3-6 years.

We are now entering a very important segment of the Institute in which we will use the information presented and our individual knowledge and experiences to identify, field test, and report on art, music, and literature activities for EEN children ages 3-6 years.

As discussed in January, we would like each participant to prepare a minimum of fifteen (15) activity reports (i.e., 5 art, 5 music, and 5 literature). A sample of the form, which hopefully 15 copies were distributed to you at the Institute, is enclosed. If not, let us know and we will get them off to you pronto! Let's search high and low, look under the bed, and in journals, magazines and books for sound ideas. Then try them! See how they work and report on the application of activities that are appropriate and work for you and your children. To facilitate our work on the handbook, when you have 3 or 4 activities done, send them in, and we can start the selection and editing process. All activities must be in by April 1.

On April 20 and 21, we will begin to jointly examine the interdisciplinary use of these mediums to facilitate development in young handicapped children. We hope that you will have a productive interim and look forward to your return in April. If we can be of further assistance to you, please call upon us for help.

Sincerely,

John Melcher

JM/DJF:fk

Enclosure

John Melcher, Consultant
Early Childhood Education-Handicapped
Department of Public Instruction

David J. Franks

David J. Franks, Associate Professor/
Coordinator of the EC:EEN Teacher Training
Program
Department of Special Education

CO-SPONSORED WORKSHOP

Department of Public Instruction/UW-W Department of Special Education

DEVELOPING INTERDISCIPLINARY STRATEGIES USING ART, MUSIC, & LITERATURE IN THE HABILITATION OF YOUNG HANDICAPPED CHILDREN

AGENDA - PART II

Day 1 - April 20, 1978

9:00 a.m.	Registration, coffee and Materials Fair	
10:00 a.m.	Opening Session	
	Greetings, re-acquaint participants and faculty.....	D. Franks
	Review institute goals andprocedures and elaborate upon goals, objectives and activities.. for Part II.....	Kathy Pflieger
10:30 a.m.	Group Session I/Occupational Therapy	
	Intra/Inter and Transdisciplinary use of Art, Music, and Literature for habilitation of young handicapped children.....	Susan Boge
12:00 p.m.	LUNCH	
1:00 p.m.	Group Session II/Physical Therapy	
	Intra/Inter and Transdisciplinary use of Art, Music, and Literature for habilitation of young handicapped children.....	Kathy Sacks
2:30 p.m.	Coffee Break	
2:45 p.m.	Group Session III/Speech and Language Therapy	
	Intra/Inter and Transdisciplinary use of Art, Music, and Literature for habilitation of young handicapped children.....	John Dethloff
4:15 p.m.	Teachers perception on interdisciplinary, intra and transdisciplinary activity (art, music, and literature) Reaction by presenters and discussion by participants.	Judy Conlin
6:30 p.m.	Assemble for transportation to Dave Franks for dinner and social activity.....	Joan Phelps

AGENDA - PART II

Day 2 - April 21, 1978

9:00 a.m. Modification of an Art, Music, and Literature activity applicable to cognitive, language, motor development... D. Franks

10:00 a.m. Coffee Break

10:30 a.m. Application and modification of Art, Music, and Literature activity on various types of handicapping conditions... Faculty

- Cerebral palsy
- Down's Syndrome
- Blind
- Deaf

12:00 p.m. LUNCH

1:00 p.m. Review, evaluate, edit and organize activities (6 per group)..... Joan Rothrock

CA	Art	Music	Literature
2.5 - 3.0 -			
3.0 - 3.5 -			
3.5 - 4.0 -			
4.0 - 4.5 -			
4.5 - 5.0 -			
5.5 - 6.0 -			

2:30 p.m. Coffee Break

2:45 p.m. Teachers, speech/language clinician, occupational/physical therapists presentation on strategies in transdisciplinary activity..... Dave Franks

3:30 p.m. Closing statement..... Dave Franks

THE OCCUPATIONAL THERAPIST IN SCHOOL PROGRAMS

by Susan Boge

Definition of the School Occupational Therapist

The Occupational Therapist is the allied health professional whose goal is to help a student develop and maintain skills necessary to function effectively in his environment. The O.T. effects change by means of the student's participation in purposeful activities. In a public school setting, the O.T. program is coordinated with educational goals, and emphasizes correction of perceptual, sensory, and fine motor deficits.

Qualification of an Occupational Therapist

The registered Occupational Therapist is a graduate of an occupational therapy program approved by the American Occupational Therapy Association and the American Medical Association. The program is either on the undergraduate or graduate level with a bachelor of science or a master's degree. Following graduation, a six to nine month internship in selected hospitals or health related facilities is required. Registration by the American Occupational Therapy Association is then possible after the applicant successfully passes a national registration examination and is entitled to use the initials "O.T.R.". Course content includes: human anatomy, neuroanatomy, kinesiology, neurology, normal growth and development, pediatrics, psychology, psychopathology, general medicine, orthopedics, treatment media, psychiatry, rehabilitation, physical disabilities, therapeutic activities (woodworking, ceramics, weaving, etc.) and therapeutic techniques (range of motion, muscle testing, proprioceptive neuromuscular facilitation, activities of daily living, etc.) Training also is provided in testing and evaluation, organization, management and program planning.

The therapist, a medical model from a medical background, may feel very defensive having a jargon very different from the educational jargon. She/he may have little understanding of TMR, EMR, ED, LD, EEN, IEP, etc... and feel foolish in daily conversations with teachers. She/he may also unknowingly alienate herself/himself by the medical terms used without qualifying them. Being the only therapist among educators, she/he may find it difficult to retain medical information. She/he may also be expected to provide all current, past and future medical information. No one person has all the answers - the team approach, sharing and problem solving is vital.

Legal Aspects Regarding Handicapped Children

The 94-142 bill requires that all school-aged handicapped children receive a 'free appropriate public education' by 1978.

"It is the purpose of this Act to assure that all handicapped children have available to them within the time periods specified in the law, a free appropriate public education which emphasizes special education and related services, designed to meet their unique needs, to assure that the

rights of handicapped children and their parents or guardians are protected, to assist states and localities to provide for the education of all handicapped children, and to assess and assure the effectiveness of efforts to educate handicapped children."

Role and Duties of the Occupational Therapist in Schools

The Occupational Therapist is responsible to the program manager for all matters relating to school personnel, administration, and participation in school activities. She/he is responsible for evaluating, developing plans, treating students and reporting to physicians, parents and other staff regarding evaluations and progress.

Duties of Service:

1. Respond to the request for evaluation and recommendation for a student within or out of one's own service area.
2. Evaluate each new student within a reasonable time (6 weeks).
3. Make home visits (with parental permission) to promote carry-over of therapeutic goals and to evaluate the needs in the home.
4. Initial evaluation and treatment.
5. Evaluation of treatment effectiveness by observations, testing, communication with parents, teaching staff, etc. (becomes difficult especially when itinerant programs are involved).
6. Use of standardized tests and observations to evaluate the student in areas of; cognitive-perceptual skills, motor coordination, psycho-social development, self-care, muscle strength and range, postural reflexes, and needs for adaptive devices.
7. Consultant to the regular education system.
8. Consultant to itinerant school programs.
9. Consultant to teachers and parents.
10. Part-time involvement in direct or individual services; training teachers, parents, aides, etc. and group involvement.
11. Inservice workshops for other professionals or parents.
12. Screening programs.
13. Preventive and maintenance programs.

Treatment

The Occupational Therapist utilizes treatment procedures involving creative, manual, recreational and physical activities which will:

1. Maintain or improve motor functioning such as working through normal developmental patterns, range of motion, muscle strength, gross and fine motor coordination, activity tolerance, etc.

2. Improve level of functioning in areas of visual, auditory, tactile, kinesthetic, perception, and cognitive-perceptual motor integration skills.

3. Improve psycho-social development by aiding ego-development, social interaction skills, and helping the child discover constructive alternatives.

4. Help the child achieve maximum level of independence in toileting, feeding, personal hygiene, dressing, grooming, and mobility.

5. Help the child acquire homemaking and vocational skills and appropriate work habits through prevocational activities.

6. Instruct the student, teachers and parents in the use of functional and adaptive equipment devices.

Problem Areas Involved With Treatment

1. Because of the therapist's inconsistent contact time with the students (due to the other students and school programs involved in treatment), it may be difficult to develop a therapeutic rapport. While one child may scream and become very stubborn when the therapist is around, another may "perform very well". It is important for all involved in each child's program to understand these problems and respond consistently, in order to help the child acquire more adequate behavioral responses.

2. Although a certain amount of educational experiences are important in a child's day so is the therapy. It is vital for the therapist and teacher to work together to schedule therapy, to work around special events, to make program changes as required, etc.. Therapy in the classroom may be just as important or more important than individual therapy. It is important for the therapist and teacher to work together to provide carry-over regarding positioning, adaptive equipment, etc..

3. A working relationship is also important between administration and the teaching staff.

Adaptive Equipment

1. The teacher's input is vital regarding the adaptations of equipment and daily needs of the child. Be willing to problem solve and share information.

2. Teachers can and do create a better environment by making their own adaptive equipment however;

3. Be willing to check and share with the therapist your ideas. Adaptations may look and sound good but they may be causing more problems that could be prevented. Children change and it is important to check and reconsider the use of adaptive equipment. Therapy recommendations may work and look good during the twenty minutes the therapist is in the classroom, but are not practical in daily classroom use. If recommendations do not work or are too much trouble, let the therapist know it and together make changes until it can work.

Specific Group Activity Ideas

I. Motor Group:

Proprioceptive Input: Push, roll, pull, etc. various objects (therapy ball, blanket, inflatables, etc.) over children that are lying side by side on the floor. Start with their legs - less threatening - incorporate music.

Weight Shifting: Play volley ball games using a line on the floor, changing positions (on their stomachs, sitting, kneeling, etc.) suspend different objects (balloon, yarn ball, etc.)

Balance Reactions: Movement with music, mirroring

Kinesthetic Input: Blindfold games - finding objects in sand, etc.

II. Dressing Group: Pre-dressing skills emphasize gross motor movements, upper and lower extremities.

Activities: Taking material off that's wrapped around arms, legs, etc.,
- tearing the center out of newspapers to put on arms or legs and trying to shake off
- crumpling and flicking newspapers
- undressing small children in front of mirrors while comparing and touching others arms, legs, tummy, toes, etc.
- playing dress-up with big clothes, shirts, neckties, dresses, necklaces, hats, etc.
- playing store, trying on and buying clothes.

III. Fine Motor Group:

Shoulder Girdle Development/
Grasp & Release Strengthening - pull child on a blanket, amount of resistance depends on how much of the child's body is not on the blanket (be careful of rug burns, keep child fully clothed).

- tug of war using a blanket

Wrist/Forearm Movements - use of tongs to pick up Kleenex, etc.

IV. Sensory Group:

Tactile: Pudding paints, Ivory soap flakes mixture, home-made silly putty, etc.

Olfactory-Gustatory: Explore various smells and tastes

Auditory: Explore sounds, go for a walk taping sounds, then play back, etc.

Visual: Flashlight games, kites, etc.

Awareness of Environment: Walk to the park, outside games, paint the sidewalk with water, bus trip, bring in baby chicks, rabbits, puppies, etc.

It is hoped that the above activities not only enhance and integrate sensory input, but also that enthusiasm is elicited between the teacher and/or therapist and the child. Remember, a child's response to an activity relies heavily on preceeding sensory experiences. DO NOT force an activity on a child. Each child's fears, needs and expectations are varied. Share the experiences you gain with your team so all might learn.

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THE PHYSICAL THERAPIST IN THE EDUCATIONAL PROGRAM

by Kathy Sacks

Physical Therapy has been a part of the habilitation and rehabilitation of disabled persons for many years. With the advent of legislation guaranteeing education for all persons, regardless of physical or mental disability, the physical therapist has become an integral part of the educational program of individuals with handicapping conditions. State and federal laws mandate physical therapy and occupational therapy as supportive services in a student's total educational program. It is not easy to delineate that portion of a child's physical disability which is of a medical nature from that which is of an educational nature. We are dealing with a total child and need to look at him/her as one person with many components, all of which contribute to his/her total development.

Perhaps before discussing the role of the physical therapist in the education of the child with a disability, I should explain a little about our training and frame of reference.

All physical therapists have completed at least a baccalaureate degree in a college or university and have had a specific period of clinical training, usually the equivalent of one college semester. The coursework concentrates on the biological and medical sciences such as biology, chemistry, physiology and anatomy as well as physical therapy courses such as kinesiology and therapeutic exercise.

The physical therapist is licensed by the state in which he/she practices. The licensing procedure varies slightly from state to state, but it always consists of a standardized written examination and, often, of an additional oral and/or practical exam. By law, we must have a prescription from a licensed physician in order to work with a client. The Department of Public Instruction in the State of Wisconsin has also required that we be certified by them, in addition to our licensure from the Medical Licensing Board.

Many therapists have chosen to specialize, and pediatrics is one such specialty area. A therapist who is working in pediatrics needs to have a good understanding of normal growth and development in order to provide services for the child in a special program. The therapist also needs to know about the various medical and orthopedic conditions which may be present and what their effect is on the total child in order to plan and execute an appropriate program.

The knowledge of normal development is basic to much of what we, as a team will do for a child. Normal development is not just milestones, i.e., sit at 7 months, crawl at 9 months, walk at 12 months. Rather,

other children without adult intervention in order to move him, speak for him, manipulate materials, etc.. Due to this need for an adult's presence because of his physical problems, he may not develop a feeling of independence.

Much of the education of the physically disabled child revolves around his physical problems and needs. This is where the expertise of the physical therapist can be beneficial. What does the physical therapist do in the educational setting? She is involved in the evaluation process, evaluating the child's motor ability, balance skills, muscle tone, abnormal reflexes, range of motion, all factors which will effect the child's total development.

The physical therapist is required by law to sit on the M-Team (Multidisciplinary Team) of any child who is suspected to have a motor disability. The therapist is an integral part of the process to assess the child's needs and determine his educational program. The therapist must develop the Individualized Educational Program (I.E.P.) for physical therapy. This involves close communication with parents and the other staff members involved with the child's program in order to develop a program which will fit the needs of the child. The therapist will provide treatment to meet the needs of the child in relation to his educational program. The child may need to go to another agency for additional physical therapy if the family and physician want more therapy than the M-Team and therapist feel is educationally necessary. Often the therapist may be involved in group activities such as a feeding program or a motor program. The therapist and teacher need to work closely together during these groups in order to develop an educational program which will enhance the child's total development. The therapist also can be involved in the classroom in order to see what is happening during the rest of the child's day. It is in the classroom where the educational program is based, and in order to support this program, the therapist needs to be present. Here she can demonstrate positioning and activities, try out equipment, observe the effects of equipment and positioning on the child over an extended period of time. The therapist also needs to work with the parents on a regular basis. This may involve a combination of regular parent visits to work with the physical therapist in therapy sessions as well as periodic visits by the therapist into the home in order to better understand the situation there.

Along with the "hands on" activity, the therapist has other duties. Physicians must be contacted regarding prescriptions for therapy, including a yearly renewal, and there must be an exchange of information. The therapist writes evaluations and progress reports as well as the I.E.P., and home and classroom programs. If the child is receiving therapy in another setting, there must be communication in order to insure that persons concerned with the child are aware of what is being done in therapy at school. Inservice training of teachers, aides, psychologists, speech therapists, bus drivers, administrators, etc. is necessary in dealing with the problems of the child who has a physical disability.

it is a sequence of closely related occurrences, each stage preparing for another. We, as therapists, are concerned not only with what the child does and when, but also with how he does something. We need to know what components are missing in this complex process.

There is a sensory component to motor development. A child is born with movement ability. As he moves, he receives sensory input about how he is moving. This tells him what he did, he then practices that movement again, receiving further sensory feedback resulting in motor output and so on. If a child does an abnormal movement (such as bunny hopping), it quickly becomes reinforced so that it is the only movement he knows.

Motivation is a critical factor in development. The child will often perform a movement accidentally (hit at an object). If he is motivated by the response, he will repeat the movement and practice it until it is well integrated and a part of hisrepertoire of skills.

While discussing the development of skills, it is important to talk about splinter skills. They need to be recognized for what they are, isolated skills which have little bearing in the child's total picture of development. A child may learn to hold a crayon in a certain specified manner, but the underlying basis of the child's motor problem is not resolved simply due to the acquisition of this particular skill. Always look at the total child and analyze all the components of his movement. If he cannot hop, is it due to a lack of balance, poor motor planning abilities, muscle weakness, etc. You may use a splinter as an activity for some reason, perhaps a check on the child's progress, but never lose sight of the child's true status.

Early learning has a basis in movement and the experiences which result. If a child cannot move, or moves abnormally, several things can happen. First, he will lack the experience of exploring his body and then developing an appropriate body image. Watch a baby exploring his own body, feeling his feet and hair. He learns about himself first through this early sensory play. A child with motor impairment may have poor or faulty sensory input which can lead to inappropriate or incorrect assumptions about his surroundings. He needs to move in order to explore his world, to feel the difference between carpet and a tile floor. He may have difficulty developing an awareness of himself within his environment and his effect on his surroundings. This will greatly effect his development of size and space concepts. A child who is not able to move will lack exposure to what is around him and therefore have difficulty learning many basic concepts.

Just as a lack of movement effects a child's development in many different areas, it also will effect the classroom he is in. Adaptations of equipment and activities may be necessary in order for the child to experience many activities. It is important for the activity to be adapted to fit the child, and not the reverse. A child may have problems developing socially and emotionally since he may not be able to interact with

There is also a need for community involvement as the therapist often acts as a liaison between school and medical community, as well as involvement with civic and professional groups. The therapist is also involved in long term planning regarding building space, equipment, budgetary concerns, transportation and accessibility.

It is important that we find a way to put all the pieces together and come up with a concerted effort to meet the needs of the individual child. That calls for communication, the need to spend time together, to listen to each other, to share ideas and concerns. We can never be so certain that we are right, that we will lose the ability to say "I was wrong." Open and frank communication at all levels is critical. We need to ask questions; eventually we will arrive at some answers.

We need to work together as professionals. The teacher needs to observe the therapist, and the therapist needs to get into the classroom to see what it is like to care for 8-10 physically handicapped preschoolers. It is important to try things out, not to say "no" before trying a piece of equipment or a new idea. We must respect each other as professionals, each with a unique dimension to add to the total program. We must be honest and open, and give each other a chance.

It is also necessary to plan cooperatively, to set goals together. The therapist sets the motor goals, but she can develop them to enhance the educational program. It is important not to split the child into parts; if we plan well together, then all of our talents will be used to the maximum.

We should relax and enjoy ourselves, learning should be a creative and enjoyable experience. If we are able to define a child's strengths and weaknesses and set appropriate goals, then we should be able to experiment with new ideas. If something flops, we must ask "why", analyze what we did and then start again with the necessary changes in our plan. Something that works in one instance does not necessarily work in another, but if our ideas are based on sound principles and we have a good assessment of the child's needs, we should be able to develop a good program. Above all, we can't give up! This is a frustrating and yet exciting field we are in; no one said it would be easy.

A child is a complex being, and the process of education is difficult enough when the child is "normal". When a serious physical disability is present, the task becomes even more of a challenge. We have a responsibility to do our best for our children, and that means making the most of all our many talents. We must look at the child together and provide a program that cares for him as a total child, and not as a series of parts.

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THE COMMUNICOLOGIST IN THE INTERDISCIPLINARY USE OF ART, MUSIC, AND LITERATURE IN HABILITATION OF THE YOUNG HANDICAPPED CHILD

by John Dethloff

Recently the role of the speech and language clinician has changed. More and more, clincians are teaching communication skills in the "natural" setting of the child. No longer evident is the trend to thirty minutes individual sessions in the "speech room." Especially with the emphasis of language and speech skills in the education of young (pre-school) handicapped children, does the need for teaching communication skills in the "natural" setting become evident. The emphasis of this chapter is to awaken readers to a focus in the "process" to teach communication through the mediums of art, music, and literature.

Why a Communicologist and Why the Mediums of Art, Music, and Literature.

Communicology may be viewed as the interaction between speech-hearing-language. We have long accepted the "content" areas of speech, language, and hearing, but our emphasis has changed to focus on their interactions toward enabling a child to communicate. With the emphasis of speech and language clinicians in a multidisciplinary team (M-Team), it may behoove the clinician to think more in terms of the child's "natural" communicative setting. In so doing, curriculum approaches to the education of young handicapped children have historically used the mediums of art, music, and literature. To attempt and fulfill the role of a team member, the speech and language clinician may begin to focus on the communication skills of the early educational child and realize the roles of manager and consultant. By choosing the child's setting, the classroom curricular content being art, music, literature, and even play, the manager (clinician) may find these ready mediums to enhance speech and language skills. As familiarity is built between manager and teacher, collaboration within the "natural" setting begins to facilitate communication through selected mediums familiar and motivating to the young child.

Communication/language itself is a curative process. The reader is asked to maintain an openness and lend oneself, not to tunnel one's vision, but to integrate the suggested creative mediums. Yoder (1978) has recently listed four requisites to communication. He states, "one needs a reason to communicate, something to communicate, a way to communicate, and a place in which to communicate." The competence in communication may be relative to any particular child. The creative mediums of art, music, and literature, though not traditional mediums to the speech and language clinician, may very well provide the four requisites to communication that

Yoder alludes to. Certainly appropriate intervention strategies within a developmental sequence are needed for any child to attain a functional level of communication.

The creative process in experiencing communication may not only make any particular child feel better internally, but may provide the necessary balance to educational activities. See the suggested listing of effects a creative language experience may have presented in figure 1 below.

Figure 1

Why the Creative Process in Experiencing Communication:

1. Creative language experiences provide for individual differences.
2. Creative language experiences develop imagination.
3. Creative language experiences build self-confidence.
4. Creative language experiences provide for emotional expression.
5. Creative language experiences develop the aesthetic sense.
6. Creative language experiences deepen appreciation of other people.
7. Creative language experiences bring balance to educational activities.

Chapman (1978) through a publication by Miller (1978) and a presentation by Yoder (1977), has listed ten essentials that serve as functions of language in the communication process of any individual. (See figure 2 for the listing of the ten essential functions of language).

Suggested by Chapman in these ten essentials are both receptive and expressive functions. Also inclusive in the communication process are certain aesthetic functions such as the expressing of one's intentions, beliefs, the concept of entertainment, or personal gratification. Since we now recognize that communication is more than the verbal message, a consideration to other mediums to enhance these functions of language can be drawn. In so doing, the familiar, motivating, and natural mediums of art, music, and literature may be used to enhance the aesthetic as well as receptive/expressive language functioning of a pre-school child.

Figure 2

Ten Essential Functions of Language
in the Communication Process

1. Giving information
2. Getting information (i.e., question asking)
3. Describing events
4. Getting listeners to:
    a. do something
    b. believe something
    c. feel semething
5. Expressing one's own:
    a. intentions
    b. beliefs
    c. feelings
6. Indicating desire for further communication
7. Entertainment
8. Learning new behavior
    a. rehearsal
    b. reinforcement
    c. feedback
9. Interaction
10. Personal gratification

Schupe (1978) through extensive experiences in the medium of art with the handicapped populace has suggested that education needs accessibility not only in facility, but also to programming. As a joint professor in the departments of Art and Communicative Disorders, Schupe has observed that within the experience of the creative process, the visual and/or auditory/visual reference becomes significant to the person. In so doing, the significant reference has led to increases in receptive as well as, expressive language skills. Specific communicative skill areas were; mean length of utterance, syntax, grammar, and vocabulary. By Schupe's reference, the creative media of art, as well as music, and literature may serve to facilitate language learning.

Language experiences may serve both as academic as well as social functions. Within the curriculum framework of early educators, the mediums of art, music, and literature have served to teach two language functions; academic and social. Certainly the level of a child's receptive and expressive performances will dictate a clinician's choice or extent of use within the three suggested mediums. The importance of using the mediums in either academic or social intent is the fact that the child can meet communicative requisites and provide himself a product or performance level that is his - creative, rich, and individualistic. In so doing, the mediums of art, music, and literature provide a context in which a natural language process can take place.

Within the experiential base, the clinician as manager, or the teacher instructed by a speech and language clinician's consultant role, may use certain language performances conducive to fostering a child's language. These clinician or teacher stimuli may be parallel speech, correction in a parallel sense, correction in an imitative sense, expansion, simple and complex expatiation, and a completion model. Numa (1971) has suggested these models as ways of fostering a child's language. The reader is referred to the references and the Huma article for more information on each of the suggested language performance models. The clinician and/or teacher then, by using the suggested mediums within a developmental framework, and within possible language models, has provided the child an environment rich in one's "availability" to learn and communicate.

Coining a matrix by Yoder (1978), the clinician within the early educational classroom and with the mediums of art, music, and literature has begun to bridge the gap between communicative acquisition and communicative practice/generalization. This matrix has been suggested by Yoder to provide a comprehensive base to planning for a particular child as presented in figure 3.

Figure 3

	Reason to Communicate	Something to Communicate	Way to Communicate	Place to Communicate
Assessment - -				
Program Plan - -				
Program Implementation -				
Program Evaluation (effectiveness) -				

As suggested throughout the chapter, a speech and language clinician can develop a program, implement that program and be effective in meeting the communicative requisites through the mediums of art, music, and literature. Certainly children within a variety of disabilities may need additonal program implementation to enhance one's cummunication system, cognitive status, content base, or linguistic rules. As we better learn the effects of pragmatics and the "other" implications to communication, we may realize for the young child, that the natural environment and experiences, through the interaction and exploration of art, music, and literature, may provide sufficient mediums to teach and generalize language in all children.

Conclusion

In an analysis of a social-emotional base program and curriculum for the appropriate education of young children, Wood (1978) stated there are four processes we need to teach; doing, caring, saying, and thinking. Dr. Wood goes on to present the belief that creativity is a medium of expression and should be used as a tool to reach children. Speech and language clinicians are vital members as manager and consultant to the team approach to educating young handicapped children. In terms of communication, one may manage the environment to help foster its occurrence. Language for the child, is, in itself, a creative process. To serve as manager or consultant of an environment conducive to communication, the mediums of art, music, and literature may provide the means of expression.

Certainly a spectrum of conditions make up one child, his communicative capability and present level of functioning. Differences do exist between communicative acquisition and practice/generalization stages of development. For any young handicapped child, dependent on his spectrum of conditions, the mediums of art, music, and literature may promote a style of teaching that not only asks a question and judges the answer, but comments about or asks for information.

Acknowledgements

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INTRODUCTION TO ACTIVITIES

The following activities have been identified and field tested by the Institute participants in EC:EEN programs throughout Wisconsin during the interim of Part I and Part II of the Institute. Each participant was asked to submit five art, five music, and five literature activities using Form A (a sample of Form A can be found immediately after this introduction section).

During Part II of the Institute, the participants and faculty were involved in an activity evaluation process. Groups of three were given approximately thirty to forty activities to evaluate using Form B (a sample of Form B can be found immediately after this introduction section). Results of the evaluation indicated that most of the participants felt that many of the activities could be used by the teacher, physical therapist, occupational therapist, and/or speech and language clincian in the facilitation of young handicapped children's cognitive, language, motor, or social-emotional development. Many of the activities can be used either in the acquisition or practice/generalization stage of learning in two or more areas of development, i.e., a dance activity can be used to provide practice/generalization of hopping skill and at the same time introducing the concept of classification of colors according to color of hats the children are wearing.

Other responses on the evaluation (items 4-5)resulted in modifying developmental age and modifying or adding to the materials list, reference information, and suggestions, etc. of individual activities during the editing process. The editing process also resulted in combining similar activities into one activity and expanding the suggestion section to include different variations. The activities have been arranged in developmental age sequence (ages 2-4, 2-6, 2-8, 3-5, 3-6, 3-7, etc.) within each area of art, music, and literature to assist you in selecting activities initially. These developmental age sequences are not absolute, rather they represent an attempt to give you a rough estimation of what age children could participate in a specific activity.

We feel you will find many of these activities useful to you in your work with young handicapped children. We encourage you to refer to the art, music and literature presentations for further activity ideas and understanding of the background knowledge giving impetus to many of the activities presented in this section. Finally, these activities must be viewed as a beginning to the process of selecting and adapting activities in art, music, and literature that both encourage creativity and motivation for involvement and facilitate skill development in the young handicapped child.

FORM A

EARLY CHILDHOOD-HANDICAPPED ACTIVITY WORKSHEET

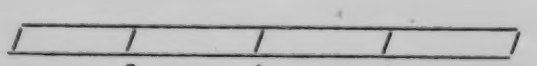
DEVELOPING INTERDISCIPLINARY STRATEGIES FOR THE USE OF
ART, MUSIC, AND LITERATURE
IN THE HABILITATION OF YOUNG HANDICAPPED CHILDREN

Art ☐

Music ☐

Literature ☐

Suggested Developmental Level of Appropriateness



Title & Activity: _____

Brief Description of Activity: _____

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Materials Needed: _____

_____

_____

_____

Description of Sample:

CA _____

Type of Handicap: _____

Degree of Severity: ____ Mild ____ Moderate ____ Severe

Number of Times Used: _____

Evaluatory Comments: _____

_____

_____

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Suggestions _____

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FORM B

EARLY CHILDHOOD-HANDICAPPED ACTIVITY EVALUATION

DEVELOPING INTERDISCIPLINARY STRATEGIES FOR THE USE OF
ART, MUSIC, AND LITERATURE
IN THE HABILITATION OF YOUNG HANDICAPPED CHILDREN

Art ☐

Music ☐

Literature ☐

1. Does the activity meet the criteria set forth in Part I of the Institute? See Criteria Sheet — Yes ☐ No ☐

2. Can the activity be used for management-by-objective approach in the habilitation/rehabilitation of young handicapped children in:

a. facilitation of the acquisition stage of learning of -

	Yes	No
cognition		
language		
motor		
social-emotional		

b. facilitation of the practice/generalization stage of learning of -

	Yes	No
cognition		
language		
motor		
social-emotional		

3. Which disciplines could use this activity in the acquisition of learning? Practice/generalization stage of learning?

	Teacher	P.T.	O.T.	Speech/Lang.
Acquisition				
Pract/General.				

		Yes	No
4.	Is the developmental age designated appropriate for the activity?	☐	☐
	If not, how would you modify it? _____		
5.	Does the activity appear to be motivating for children of developmental age indicated?	☐	☐
6.	Are the directions clear?	☐	☐
7.	Is the materials list complete?	☐	☐
8.	Is the reference information complete?	☐	☐
9.	Would you like to try this activity?	☐	☐

10. List any other comments, modifications, etc.

ACTIVITY EVALUATION FORM

To continue obtaining information regarding the use of activities in this handbook to meet educational objectives of young handicapped children, we would appreciate your evaluation and modifications of any of the activities you have used in your program. The following format will help us in handling and categorizing returned information. Thank you for your interest and time in responding to our request.

Title of Activity: _____

Developmental Level: _____ Appropriate? _____ If not, what should it be?

_____

Description changes (How did you modify or adapt this activity?)

_____

_____

_____

_____

Additional Materials: _____

_____

Description of Sample (Children you used activity with):

Chronological Age _____

Type of handicap _____

Degree of Severity: ___ Mild ___Moderate _____Severe

Number of times used: _____

What disciplines were involved in using this activity?

Teacher _____ Speech/Language Clinician _____ Other _____

Physical Therapist _____ Occupational Therapist _____

Other Comments: _____

_____

_____

Return Evaluation Form to: Dr. David J. Franks
EC:EEN Art, Music, & Literature Institute
Department of Special Education
UW-Whitewater
Whitewater, WI 53190

More copies of this evaluation form can be requested from this address.

Art Activities

in

Habilitation of the
Young Handicapped Child

EC:EEN Project/Wisconsin/1979

CALICO CATS, COLORED LEAVES, or TURKEY FEATHERS

Developmental Level: 1½ - 4 years

Description: All the children sit at a table with crayons and a piece of construction paper. They take turns choosing a color to color with and motions to move in, i.e., up/down, sideways, etc.. Whatever the leader chooses, the teacher chants: "Back and forth. Back and forth." After the paper is covered turn it over and trace around a stencil of a leaf or a cat and cut it out. To make a turkey, cut the paper into stips and glue them into a turkey body for the tail feathers.

Materials:
- construction paper
- crayons
- scissors
- stencils
- paste

BATHTUB BOATS

Developmental Level: 1½ - 4 years

Description: Make boats by sticking some play dough inside of the jar lid. Have the children cut out a sail either square or triangle and decorate it. Poke a toothpick through it and stick the toothpick in the play dough. Now sail away!

Materials:
- empty jar lid
- play dough
- toothpick
- paper
- crayons/paint to decorate the sail

FOOTPRINT MURAL

Developmental Level: 1½ - 8 years

Description: Children dip feet in paint and walk across paper. Finished product makes an excellent decoration for schoolroom, lunchroom, etc., with motto: "We're putting our best foot forward."

Materials:
- long sheet of paper
- different colors of tempera paint (semi-thickened)
- pie plates to hold paints

Suggestions: The non-ambulatory children can be motored through. The important idea is to include all children. A good outside project. Use paint that won't wash off and have children make paths on playground, hall floors, etc.. See related activities: Music; "Here's One Foot" and Literature; "The Foot Book".

FINGERPAINTING WITH PUDDING

Developmental Level: 2 - 4 years

Description: Make the pudding with the children. Have them name the ingredients and utensils needed to make pudding. Let them each take a turn with mixing. Discuss how most fingerpaint you can't eat, but this is different. Give each child a piece of paper and let him go to it. Guide the child in making different designs.

Materials:
- pudding mix
- milk
- mixing bowl
- hand mixer
- finger painting paper

Suggestions: Using the pudding is a good way of catching the child's interest immediately. It makes the child aware that you can use different materials to create with other than paint, etc.. This activity can also be used with severely retarded children for a tactile stimulation experience.

EXPERIMENTS WITH PAINTING

Developmental Level: 2 - 4 years

Description: Have the children paint Easter Eggs for this activity. Use several different additives to put in the paint such as liquid soap, sugar, salt, flour and sand. Use a different color with each additive.

Materials:
- paint (5 colors)
- sugar
- salt
- flour
- sand
- liquid soap
- paper
- brushes

Suggestions: Start with only one additive and regular paint or two additives and compare the differences.

WINTER SOAP PICTURES or SCULPTURES

Developmental Level: 2 - 4 years

Description: To motivate children's interest, talk about different kinds of snowfalls: light snow, whirling-swirling snowstorms. Children act out light snows. blizzards, etc.. Look outside to observe snowbanks, drifts, flat fields of snow. What can you make out of snow? Examples of tunnels, snow people, and igloos can be discussed. After discussion, observing and creative movements, have children make snow (from recipe) and create their own storm, or snow sculptures.

(continued on next page)

Recipe: Put a small amount of water in the bottom of a dish pan (inch or so) and add Ivory Snow Flakes and beat; keep adding flakes and beating until it gets to a consistency that will not flatten or spread out when you pile it up. Beat in a little white tempera paint. Put a "pile" on a sheet of blue paper for each child and let him/her create. Use it like finger paint. The sculptures will be dry by the next day.

Materials:
- egg beater
- dish pan
- water
- Ivory Snow Flakes
- white tempera paint

Suggestions: The soap mixture could be colored different colors. Make sure to use Ivory Snow Flakes, not powder. It has a very slippery feeling, so it's a different tactile sensation that most children are not used to.

SQUEEZE PAINTING

Developmental Level: 2 - 4 years

Description: The teacher mixes tempera paint until it is creamy and pours into squeeze catsup and/or mustard bottles. The children then paint their own design on a large piece of paper by squeezing paint onto paper.

Materials:
- tempera paint
- paint shirts
- large paper
- squeeze bottles - (different bottle for each color)

Suggestions: Good for fine motor control of fingers and hands. Use under structured situations only.

CIRCLE BUNNY

Developmental Level: 2 - 4 years

Description: The children cut out circles to form a bunny. Another circle is cut in half to form the ears. These shapes are glued on a piece of construction paper and a piece of cotton is glued on the bottom of the large circle for a tail.

Materials:
- construction paper
- cotton
- glue
- scissors

Suggestions: This activity can be used to introduce circles or to reinforce cutting skills. It is a simple activity for lower functioning children. The forms can be drawn on the paper and the child can match the shapes to the form.

Q-TIP SNOW PICTURES

Developmental Level: 2 - 4 years

Description: Give each child a large piece of black paper. Instead of using brushes to paint, use Q-tips dipped in white paint to make snow pictures. Apply paint in little round dots.

Materials: large pieces of black paper
small dishes of white paint
Q-tips

Suggestions: This is an activity to be used in winter.

COTTONBALL SNOWMAN

Developmental Level: 2 - 4 years

Description: Teacher outlines a large piece of paper with glue (in the shape of a snowman). The children then dip cottonballs in glue and place within the shapes. The snowman can be decorated with scraps of material and colored chalk.

Materials: glue
glue containers
scraps of cloth
colored chalk
cottonballs
large piece of tagboard or heavy paper

Suggestions: The activity is especially good for physically handicapped children to introduce special concepts such as in or on. Instead of individual snowmen, build one giant snowman as a class project.

SNOW PICTURES

Developmental Level: 2 - 5 years

Description: Styrofoam packing peanuts can be dipped in glue, then placed on paper to simulate snowing.

Materials: styrofoam packing peanuts
glue
blue construction paper
small dishes for glue

Suggestions: This is an activity that is simple and the children can be creative with it. Put only enough glue in dishes to cover the bottom.

PAPER GHOSTS

Developmental Level: 2 - 6 years

Description: Children can sit wherever they feel most comfortable. Lay a cloth square flat in front of them. Give them each 3 or 4 paper napkins. Have children "open" the napkin, then use both hands to squish it into a ball. Place the paper balls in the middle of the cloth. Pick up one corner of the cloth at a time and bring all 4 corners together. Tie a string tightly close to the bottom of the cloth to hold paper in place to form head. Attach string to top of suspended ghost. Let children put face on their ghost.

Materials: old sheet (cut into squares 12"x12")
cheap paper napkins
magic markers or paint
string
sewing needles

Suggestions: The squishing of paper encourages finger movement. Hang from ceiling or doorway. Good for using as object that kids can bat at with feet or hands for motor movement. (Tracking exercises.)

ARM DANCING

Developmental Level: 2 - 6 years

Description: Place a large sheet of paper on a rug on the floor. Pick out different types of songs. Give the children crayons and a spot on the floor. When the music is played, they make their arms "dance" with the crayon and create designs on the paper.

Materials: large sheet of paper (or separate ones for each child)
crayons
records with different tempos, i.e., fast, slow, etc.

Suggestions: Lay different textures under the sheet(s) of paper to get greater variations.

STRING ART

Developmental Level: 2 - 6 years

Description: Dip a string into tempra paints(a string for each color), and move the strings across the paper to create an interesting design. Different lengths of string can be used and left on the paper to dry. Try manipulating string in different ways such as shaking for different effects.

(continued on next page)

Materials: large sheets of paper paint shirts
tempera paint (in pan that will not tip easily)
string or yarn of various lengths and thicknesses (up to 12 inches)

Suggestions: Children with limited range of motion can see results quickly (color on the paper). Some children may need guidance in learning not to smear the paper with their hands. Good for younger or lower level children. Best results when project can be done on a one-to-one basis. Also varying the thickness of the paint causes different results

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MARBLE PAINTING

Developmental Level: 2 - 6 years

Description: Children drop marbles into paint and then into a shoe box or a shallow dish with paper cut to fit the bottom. By moving the box or plate, the children can roll the marbles from side to side and from top to bottom to make design. Use different colors as desired.

Materials: marbles shoe boxes or dishes
paper

Suggestions: Good for physically handicapped because even the smallest movement produes a design. Try using different sizes of boxes and different sizes of marbles to get different effects. The finished product could also be used as wrapping paper.

COLORED SNOW CONES

Developmental Level: 2 - 6 years

Description: This activity followed a day of snow. Each child is given a bucket of fresh snow to feel and play with. Use plastic objects to pack in snow and to fill to mold shapes. The children can pack snow into small paper cups and pour fruit juice over it if the snow is fresh and clean. Discuss the texture, temperature, color, taste, and fine motor actions (scooping, filling, pouring) through language.

Materials: plastic bucket per child fresh snow
plastic objects for molding cups
plastic containers for molding juice
spoons

Suggestions: The more severe children can play with the snow and the snow cones. The children with more ability can mold and form shapes with the snow. Individual pails help assure each child having enough room and contact. A large pan or pail for everyone could also be used to include sharing and cooperation in a task.

MOSAIC DESIGNS WITH AQUARIUM GRAVEL

Developmental Level: 2 - 6 years

Description: The children brush glue on paper and sprinkle various colored aquarium stones to make a design.

Materials:
- glue
- aquarium gravel (assorted colors)
- brushes
- heavy weight paper (card stock)

Suggestions: Encourage children to use their imaginations. Their final products may be labeled (flowers, clouds, cobwebs, etc.) The aquarium gravel is quite heavy when glued. Ordinary construction paper is difficult to use unless mounted. Tag board works well.

HAPPY AND SAD FACES

Developmental Level: 2 - 6 years

Description: Use 2 circles cut from tag board. The children draw a "happy" mouth on one circle and a "sad" mouth on the other. Using scraps of materials (yarn, buttons, material, rick rack, etc.) the children create the rest of the face. When finished, the 2 faces are stapled together and a tongue depressor is attached for a handle.

Materials:
- tag board
- glue
- scrap items
- tongue depressor

Suggestions: This project may be used for discussing emotions. The children can use their faces to indicate how they would feel in different situations.

COLOR WASH PICTURES

Developmental Level: 2 - 6 years

Description: Have the children color a design or picture on a piece of construction paper using water color crayons. When the design is finished, wash the entire sheet with water using the brush or sponge. Allow to dry. Display or cut shapes from the sheets for seasonal decorations.

Materials:
- white or manila paper (9 x 13)
- water
- water color crayons
- paint brushes or sponges

Suggestions: The water color crayons do not spread excessively or wear off with repeated brushings.

FEATHER DUSTER PAINTING

Developmental Level: 2 - 6 years

Description: Have the children paint on large areas of paper with feather dusters that have been dipped in thin tempera paint.

Materials: feather dusters
large areas of paper
tempera paint

Suggestions: Very little pressure is needed to apply the paint. Encourage wide arm movements. Thinner paint was easier to transfer and did not lump up on the duster.

PAINT BAG

Developmental Level: 2 - 8 years

Description: Put a few tablespoons of fingerpaint in a plastic bag. Squeeze most of the air out of the bag and seal it with tape or one of the commercial bag sealers. Allow the children to smooth the paint with their fingers until it fills the bag. Draw designs over the surface of the bag with fingers and erase designs by smoothing over the bag with palms.

Materials: plastic bag
tape or commercial bag sealer
fingerpaint

Suggestions: Ziploc bags work if not used too roughly. Seal the bag well as most children test the bags limits, heavy plastic bags work best. Automatic bag sealers such as the Seal-a-Meal make strong seams. Reinforce all four sides with it. Don't let the children put the bags in their mouth.

COLOR JARS

Developmental Level: 2 - 8 years

Description: Collect small baby food jars that have screw-on-lids. After the jars have been cleaned, fill each one with water almost to the top. Have each child add 1 or 2 drops of food coloring to a jar and stir with a small spoon. When you think that the color is exactly right, screw on the jar lid very tightly. Make some more color jars, using the other food colors and mixing drops of different colors together. Half the fun is making these color jars, the other half is discovering what you can do with them. The color jars can be stacked on a sunny window sill to let beautiful patterns of colored light stream into a room. If you look through the jars, you can change the color of the world. Have the children discover what will happen if you look through two or three color jars in a row!

(continued on next page)

Materials: small baby food jars with screw lids
food coloring
small spoons
paper towels
water

Suggestions: Activity is easy so all children can participate. Leave jars in the classroom for the children to look at during play time. Care needs to be taken with baby food jars because breakage can occur when dropped.

FORMING AND BAKING PLAY-DOH

Developmental Level: 2 - 8 years

Description: The childrn roll out their play-doh and use cookie cutters or hands to make shapes. They place them in the electric fry pan. The teacher plugs it in and helps the children turn them with a pancake turner. Children will see the dough change in color and pliability as it bakes. Children then can make a hole in the dough and make a necklace, or use them as baked goods for playing store. They can also be painted with tempera paints.

Materials: Play-Doh
cookie cutters
pancake turner
rolling pins
electric fry pan

Suggestions: Care must be taken with the younger children that they do not burn themselves on the electric fry pan!

SPRING PLANTING

Developmental Level: 2 - 8 years

Description: The sprouting of a seed is the highest form of creative magic for children of any age. Bean seeds have many advantages - they are reliable, will respond despite the amount of light or water, or the number of finger pokes, they are efficient, showing signs of growing after three-five days. They go through all plant stages: seed, sprout, flower, fruit and they are sturdy enough to endure the bus trip home to be planted in a home garden. To remind children of the product of the seed they planted, a planter decorated with the fruit, vegetable or flower is useful. Seed catalogues are good sources of these pictures. The children can identify the product in the catalogue, cut it out and paste it on construction paper to cover their seed containers. This helps to convey the difficult concept that different seeds grow into different plants and products.

(continued on next page)

Materials: containers (cups, milk cartons)
seed catalogues
soil
bean seeds (bush type)
strips of construction paper
scissors
paste
watering can
window sill

Suggestions: Beginning concepts of measurement can be demonstrated with children by marking inch units on tongue depressors or similar sticks. Insert these in planters and children can really see growth by noting whether their sprout is closest to the 1, 2 or 3 inch marker. See related Literature Activity, "What Shall I Put In The Hole I Dig" and Music Activity, "Growing".

SHAPE PICTURE

Developmental Level: 2 - 8 years

Description: Children are given one large piece of construction paper. Teacher supplies pre-cut shapes in many colors and sizes (not large). Use squares, circles, triangles and rectangles. Children use the shapes to paste together shape pictures. The pictures may be abstract or concrete.

Materials: paper
pre-cut shapes
paste

LARGE EASTER EGGS FOR THE BULLETIN BOARD

Developmental Level: 2 - 8 years

Description: Draw large ovals (2 feet) on paper. The child decorates as he/she chooses with crayons. Then the child paints a very light wash over the egg using water colors. The egg is cut out and placed in a large Easter basket on the bulletin board.

Materials: large sheets of paper
thin tempera paint or water colors
crayons
scissors
brushes

Suggestions: Higher level children can draw their own eggs and cut them out.

CLAY

Developmental Level: 2 - 8 years

Description: Make clay during an activity period. Teacher demonstrates how to make a snake using the clay on the table. Make a ball from the clay. Flatten it into a pancake. After several experiences with clay, rolling pins, cookie cutters and blunt knives to maintain interest, send home the recipe or the clay you made in school.

(continued on next page)

Play Clay Recipe: 1 cup cornstarch
2 cups baking soda (1 lb. pkg.)
1½ cups cold water

In a medium saucepan stir together cornstarch and baking soda. Add water all at once and stir until smooth. Cook over medium heat stirring constantly until mixture reaches consistency of slightly dry mashed potatoes. (Mixture will come to a boil, then start to thicken first in lumps and then in a thick mass; it should hold its shape.) Turn out onto plate and cover with a damp cloth; cool. When cool enough to handle, knead thoroughly on cornstarch dusted surface until smooth and pliable. If not used immediately, store completely cooled clay in tightly closed plastic bag or container with tight cover. Clay may be kept in a cool place up to 2 weeks. Knead clay thoroughly before using. (Recipe from Argo)

Suggestions: Clay can be colored with food coloring.

POTATO MAN WITH GREEN HAIR

Developmental Level: 2 - 8 years

Description: Teacher washes and dries the potatoes. The children make faces by pushing in colored thumb tacks for eyes, nose and mouth. Teacher slices a piece off the top and the children dig out a hole. Fill the hole with cotton. Pour water on cotton to soak it. Put the potato man into a container like a yogurt container. Cover the cotton surface with seeds. Cover the exposed area with plastic wrap to keep cotton moist. In two or three days you can observe the seeds germinating. Within a week, it will be green. The children can take these home and if kept moist, the "hair" will continue to grow for another week.

Materials:
- potato for each child
- colored thumb tacks
- spoon for each child
- water
- seeds
- yogurt containers or styrofoam cups

SELF PAINTED COLLAGE

Developmental Level: 2 - 8 years

Description: On a long narrow roll of paper, each child paints a picture of himself or something important to him making a colorful collage.

Materials:
- tempra paint
- brushes
- rolls of paper

Suggestions: The very wide rolls of paper are too wide for short arms.

FLOATING SOAP

Developmental Level: 2 - 8 years

Description: The children may decorate bars of soap with different materials. Then an adult dips bar of soap into melted paraffin. When the soap bars are dry the children have a floating toy to use in the bath tub.

Materials:
- Ivory soap
- paraffin
- paint
- materials to decorate soap

PAINT PRINTS WITH FRUIT OR VEGETABLES

Developmental Level: 2 - 8 years

Description: Various fruits or vegetables are cut in half by the teacher. The children then dip the fruit/vegetables in poster paint of a corresponding color and print on a piece of drawing paper. The fruit/vegetables can be used to make prints on a large mural, leaving a detailed impression of the fruit/vegetable.

Materials:
- apples
- pears
- lemons
- limes
- grapefruit
- oranges
- potatoes
- cabbage
- carrots
- turnips
- celery
- paper
- poster paint:
  - red
  - yellow
  - green
  - orange

Suggestions: Talk about color, shape, texture, taste, etc..

WATER PAINTING/SIDEWALK ART

Developmental Level: 2 - 8 years

Description: Each child has a carton of water and a paint brush. Water is the paint (or you can also use tempra paint) and the sidewalk outside on a sunny day is the paper. Children are delighted by the giant painting area and good old Mr. Sun does all the clean-up.

Materials:
- a warm sunny day
- containers of water (milk cartons with tops cut off)
- large concrete area
- paint brushes/empty detergent containers

Suggestions: This kind of painting is good for teaching young children to fill in an enclosed space instead of working on the same proportion of their work. Plastic detergent containers can be used instead of brushes.

SNOW PAINTING

Developmental Level: 2 - 8 years

Description: Partially fill dish pans or the water table with snow. Dribble food coloring across the snow. Let the children mix the snow, form it into shapes, etc.. Some children enjoy making snowballs rubbing them on white paper. The colors on the paper are pale.

Materials:
- snow
- food coloring
- towels
- containers
- white paper

Suggestions: Have towels available for cold fingers. Let the snow melt into colored water.

FIREWORKS

Developmental Level: 2½ - 6 years

Description: The teacher provides the children with black, dark blue, or purple construction paper. After they describe their ideas of darkness, provide each child with an individual bottle of Elmer's glue to portray his idea of lines of brightness with lines of glue. After the paper space has been broken up with interesting flight lines, direct the child to quickly turn his glue design upside down in a tray of multi-color sparkles. When he lifts his picture from the tray it will glimmer and reflect the fascination of the finest fireworks display at any lakefront.

Materials:
- 9 x 12 construction paper:
  - black
  - blue (dark)
  - purple
- smallest sizes of Elmer's glue
- a flat tray
- multi-colored sparkles

Suggestions: If the children have some real-life experience with fireworks, this art project can help to recall the fascination of the explosion in the night sky. If not, it reverts to an activity for eye-hand coordination: squeezing while breaking up space with a trail of white glue. But even then the magic of the sparkles are reinforcing. Community fireworks for Memorial Day, Fourth of July or Labor Day or a book like Drummer Hoff, can motivate the children to create their own explosion or fireworks. See related activities: Music - Yankee Doodle Flag Parade; Literature - Drummer Hoff.

GLITTER PICTURES

Developmental Level: 2½ - 6 years

Description: Children take a glue bottle and draw a picture with glue and then sprinkle glitter over the glue.

Materials:
- glitter
- glue
- paper
- salt shaker with large holes (optional)

Suggestions: This activity works with only a few children at a time to help control manipulation of tools. Have the children put a small amount of glue on the paper. The child's arm may be moved around the paper to encourage his/her participation in the activity.

DECORATE EASTER EGGS WITH ONION SKINS

Developmental Level: 3 - 5 years

Description: Have the children take dry onion skins and wrap them around hard boiled eggs. Wrap paper towel over skins and fasten with rubber bands. Boil 5 minutes in colored water. Remove paper and skins. Can also use beet juice, blueberry juice, and spinach leaves.

Materials:
- eggs
- onion skins
- paper towel
- heat sources
- rubber bands
- water
- pan or pot

STUFF THE LETTERS

Developmental Level: 3 - 5 years

Description: When working on letter sounds, the teacher makes giant letters. Cut two of each letter and have the children paint them. Staple the finished letters together and stuff them with newspaper. Hang finished letters from the ceiling.

Materials:
- large paper
- paint
- newspaper
- stapler
- string

BOX COSTUMES

Developmental Level: 3 - 5 years

Description: Get a box large enough to climb into. The teacher cuts a hole large enough for a child to fit through. Cut 4 smaller holes, 2 in front and 2 in back of large hole. Make straps of cloth or string and push them through the holes. Tie them to sticks inside the box so that they won't pull out. Have the children make the box into whatever they like, i.e., car, alligator, piano, etc..

Materials:
- boxes
- paint
- string/cloth
- brushes

Suggestions: The painting of the boxes was quite messy. The paint on the boxes also rubbed off on the children. Spraying the boxes with a varnish to protect the paint is suggested.

STENCIL PAINTING

Developmental Level: 3 - 5 years

Description: Tape a large piece of paper to the floor or table. Tape a large stencil on the paper. The child paints the interior of the stencil. Remove the stencil to see the "surprise picture." Continue to decorate if appropriate.

Materials:
- paint shirts
- paint
- brushes
- paper
- stencils
- tape

Suggestions: Stencils of pumpkins (decorated with buttons, etc.), Christmas trees (decorated with ribbon and sequins), Easter eggs (decorated with felt markers) and kites can be used. Stencils also work well on cardboard.

SNOW DAY MURAL

Developmental Level: 3 - 5 years

Description: This activity followed a day of snow fall and outside winter activity. The teacher tapes a large piece of roll paper to the floor. The children dip sponge pieces into white paint and dab on the paper to make falling snow. Children sitting on one side of the paper paint snow drifts with brushes. The children then select a silhouette of a child playing in the snow. While the paint is drying, the children can act out the silhouettes. The silhouettes were then pasted on the mural.

(continued on next page)

Materials: large roll paper
white paint in dishes
small pieces of sponge
silhouettes of children in snow activities
brushes
paint shirts
paste

Suggestions: Activity might be harder without the experience of a snowfall. May be helpful to have the activity the day after the first big snow.

BAA, BAA BLACK SHEEP PICTURE

Developmental Level: 3 - 6 years

Description: Give each child a piece of wool and have him glue it on the paper - this is the sheep's body. The child has to draw the legs. tail and head. Background can also be put into the picture, i.e., grass for the sheep to eat, more sheep for friends, a barn, a shepherd, etc..

Materials: black wool
colors
glue
18' x 24' manila paper

Suggestions: Lower functioning childrn will not be able to draw elaborate pictures. However, it's fun for them to shave the sheep and put the wool on a pile (which they can draw). If you can spin or know someone with a spinning wheel, you can show the children how to make threads, etc. from the wool. Show the children a sheep, a picture, etc.. Then discuss where does wool come from, what do we use wool for? Have the children think of clothing they have that may be made from wool. Then read the poem - have the children join in when they can - and also act it out. Then they can make a scene with a black sheep in it.

TISSUE TEAR

Developmental Level: 3 - 6 years

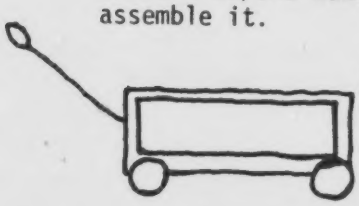
Description: Tear colored tissue in whatever shape child chooses. Using liquid starch, paint tissue shapes on light background. When they are placed against the window, the painted tissue paper looks like a mosaic painting.

Materials: construction paper
liquid starch
paint brush
tissue paper in variety of colors
glue

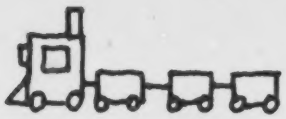
TRANSPORTATION UNIT - CARTON VEHICLES

Developmental Level: 3 - 6 years

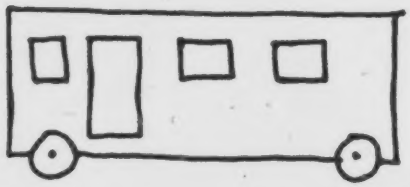
Description: The teacher can talk about ways people travel: planes, cars, wagons, bikes, trucks, boats, etc.. Talk about differences in vehicles (some have wheels, some sails, etc.). Sing songs to motivate - "Row, Row, Row Your Boat," "The Wheels on the Bus," "How Are We Going?"(Hap Palmer). Have the child decide what vehicle he/she wants to make and find appropriate boxes to assemble it.



Wagon made from cereal box with one side cut out; wheels fastened on with brass fasteners. Handle made with string.



Train made from half pint milk cartons.



Children cut out paper squares and paste them on for windows.
Bus made of quart milk carton.

Materials: cartons collected by the children:
- jello boxes
- whip cream cartons
- milk cartons
- cake mix boxes, etc.

brass fasteners
heavy cardboard circles
construction paper
heavy string

Suggestions: The more advanced children can go ahead on their own and make several vehicles. From there, roads and bridges can be made with building blocks. Useful in teaching over, under, in, through, etc.. A lot of spontaneous language can evolve from this activity.

BIRDS

Developmental Level: 3 - 6 years

Description: Discuss birds, such as: Where will they live? What do they make their nests out of? Where do they make them? Go for a walk, find things you can make a nest out of. Watch some birds, maybe seeing some of them flying off with string, etc. for their nests. Then go back and have each child make his own nest. Combine materials and play dough. Make into a nest shape and let dry.

Materials: Find as many nest building materials as possible outside, but have some things on hand in case you need extra.

- clay or play dough
- string
- yarn
- small sticks
- small pieces of tinfoil
- gum wrappers
- straw
- buttons
- used matches

Suggestions: The children can pretend they are mother birds when the nests are finished. They can fly off in search of worms to bring back to their babies. Or, they can pretend they are babies and try to learn to fly. How would they feel way up in a tree? etc.

COLOR PADDLES

Developmental Level: 3 - 6 years

Description: Make color paddles of cellophane in red, yellow, blue and green, by cutting the middle from a small paper plate. Have the children glue on a square of cellophane that will cover the space in the plate. Glue on the tongue depressor and look through the collophane.

Materials:

- small paper plates
- tongue depressors
- cellophane - red, yellow, blue, green
- glue
- tape

Suggestions: There was a problem with the cellophane coming off the plates when the glue dried. Taping the cellophane back on seemed to solve the problem. Looking through "windows" can stimulate imaginary comments about swimming under water or going through the jungle.

VEGETABLE MAN

Developmental Level: 3 - 6 years

Description: This activity continues over several days. One vegetable is cut out and pasted each day. Vegetables to make are: two carrot shapes drawn on orange paper, green tops precut by teacher; two corn shapes drawn on yellow paper, corn husks precut from green paper; tomato drawn on red paper and green top precut; and potato drawn on brown paper. On the last day the vegetable man is created from these parts: two carrot arms, two corn legs, a potato body, and a tomato head.

Materials: construction paper scissors
paste

Suggestions: Make the vegetable patterns as simple in line as possible for child to cut out. Have the real vegetable there for the children to look at, handle, taste, and smell. Use activity to encourage name recognition of vegetables and colors and to reinforce body part concepts.

MAKING A RAINBOW

Developmental Level: 3 - 6 years

Description: Look for rainbows in prism and in water sprayed from a hose. Look at pictures of rainbows and talk about the colors you can see. Set the griddle on low temperature. Put a sheet of newsprint on the griddle. The child should put his free hand on the sponge to protect it from heat and with the other hand take a crayon. Hold the crayon flat and slowly draw an inverted "U". Do this with each color until you have made a rainbow.

Materials: broken and peeled fat crayons (red, yellow, blue, green)
thick sponge pancake griddle
newsprint

Suggestions: This activity works well with children ranging from moderate to severe handicaps with no physical handicaps. It stimulates a lot of language as the teacher can sit with the child while doing this activity to protect the child from possible burns. This activity needs strict adult supervision.

MIRROR IMAGE

Developmental Level: 3 - 6 years

Description: The children fold construction paper in half. The paper can be any shape or size. They dribble paint on one half and refold the paper. Then they move their hand across the paper and open it.

Materials:
- paint
- spoons/brushes
- paper

Suggestions: Spoons work better than brushes because brushes tend to encourage brush strokes. This activity is good for children with short attention spans because it is quick. Also, the activity is good for physically handicapped because it involves minimal motor control, except for folding.

EASTER BONNETS

Developmental Level: 3 - 6 years

Description: Use a paper plate to make a good foundation for the hat. Put two slits in plate and pull through a long piece of crepe paper for tying the hat under the chin. Have each child paint a cottage cheese carton and tape it on top of the hat for height. Decorate the hat with odds and ends of lace, ribbon, flowers, cotton, paper doilies, pipe cleaners, Easter grass, etc..

Materials:
- large paper plates
- cottage cheese carton or similar shaped carton
- glue
- miscellaneous "frill" articles
- tempera paint
- crepe paper streamers
- scissors
- tape

Suggestions: The project could be modified for children who need more help. Have a parade!

LEAF RUBBING AND COLLAGE

Developmental Level: 3 - 6 years

Description: Collect leaves. Press them for several days. Ask the children to sort them by pasting 2 or more kinds of leaves on separate parts of a bulletin board or large piece of paper. Trace the shape of several kinds of leaves onto tagboard and cut out shapes. Tape a piece of 9 x 13 inch paper and slip a "leaf" under the paper. Children can make prints by rubbing with pieces of crayon.

(continued on next page)

Materials: several kinds of leaves
9" x 13" paper
tagboard
pieces of crayon
paste

Suggestions: Using tagboard "leaves" makes the task easier for young children. Students should be encouraged to make prints of several leaves using different colors on their paper. Taping the leaf to the table leaves a mark from the tape.

CEREAL PICTURES

Developmental Level: 3 - 6 years

Description: Children squeeze Elmer's glue on to a piece of tagboard to make a design. After the glue is completely dry, the different areas may be filled in with different kinds of cereal (also may use the glue for the cereal to adhere).

Materials: tagboard
Elmer's glue
assortment of dry cereals (or seeds)

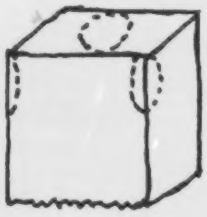
Suggestions: The first part of this activity should be done on a one-to-one basis. The second part can be done independently. This could be a good activity to reinforce color and shape concepts.

INDIAN VEST

Developmental Level: 3 - 6 years

Description: The children can decorate their vests with a variety of materials (let them choose what to use) and use scissors to fringe the bottom. In most cases, it works well if the teacher pre-cuts the vests; children can still be given a choice of vests by having a few extra on hand.

Materials: large brown grocery bag for each child
variety of materials to decorate the vests
scissors



PIPE CLEANER SCULPTURES

Developmental Level: 3 - 6 years

Description: Children can shape the pipe cleaners, connect them together and then stick them into styrofoam blocks to create a sculpture.

Materials: Small blocks of styrofoam
pipe cleaners of various sizes and colors

Suggestions: Demonstrate different ways to bend and twist and connect pipe cleaners. Demonstrate how to put them into the styrofoam blocks. Chenille sticks and pipe cleaners come in many widths, textures and colors.

MAKING A SCHOOL BUS

Developmental Level: 3 - 6 years

Description: The children paint a "bus" to look like the one they ride in to school. The teacher can delegate responsibility or let the children choose which part of the bus they'd like to paint.

Materials: One large refrigerator box
newspaper to cover floor
paint (tempera)
painting utensils

Suggestions: Teacher can delegate jobs according to ability of each child. Lay the box lengthwise on the floor. Before painting, the teacher should pre-cut the windows and doors. After the bus is finished do some role playing. See related music activity: Safety Fingerplay and literature activity: Big Red Bus.

MAKE A SCARECROW

Developmental Level: 3 - 6 years

Description: Make a scarecrow by having the children stuff the shirt, pants, paper bag and head with wadded up newspaper. Put the broom into the paper bag and stuff paper around it to fill out the head. The handle is pushed down one pant leg. Push another stick down the other pant leg. Using safety pins, the teacher fastens the shirt and pants together and pins the head onto the shirt. Have the children pull socks up over the pants leg. Put a hat on his head and stand him up in a corner.

(continued on next page)

Materials: supply of newspapers
old pair of pants
shirt
large paper bag
pair of socks
old hat

Suggestions: See related Music activity: "Scarecrow Song".

ICE CUBE PAINTING

Developmental Level: 3 - 6 years

Description: Using finger paints and finger painting paper, put the dry paint on the dry paper. The children may spread and dilute the paint while making designs with ice cubes.

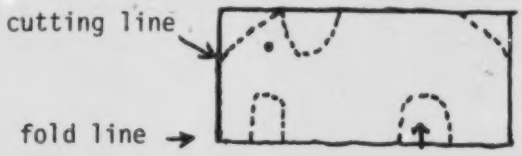
Materials: finger paint
ice cubes or snow
glossy paper

Suggestions: The melting ice and snow provides the children with different tactile experiences. This is a good follow-up activity for science lesson on water changes or snow. Mixing paint colors provides an opportunity to blend colors to make new ones.

MAKING A PAPER ELEPHANT

Developmental Level: 3 - 6 years

Description: Fold paper in half and in half again. Open paper and lay flat. Connect the cutting lines. Cut out the elephant. Then paste on the ear and draw in the eye.



Materials: construction paper
paste
scissors

Suggestions: This activity is easily adaptable for each child so all children can participate. Depending on developmental level, child should do as much as possible alone. These procsses include folding the paper, drawing lines, cutting, pasting and drawing.

BLOCK BUILDING

Developmental Level: 3 - 6½ years

Description: Children glue odd shaped pieces of wood together. Children build whatever they choose. After the project is dry, paint the blocks.

Materials: Elmer's glue
paint
brushes
wood scraps - all sizes and shapes

Suggestions: This is a tactile activity, especially appropriate for visually impaired children.

EYE DROPPER ART

Developmental Level: 3 - 7 years

Description: Manipulating an eye dropper is a fascinating skill that developes fine muscles. But it is not an easy skill to develop. However, if you provide a child with bright colored water in a clear plastic cup and challenge him to transfer the liquid from one to the other container with an eye dropper, the task becomes a delightful game. Success is apparent immediately as the liquid level in one cup increases as the level in the other cup lowers. Simple directions become a rhythmic chant. "Squeeze (the plunger), dip (in the water), let go! Gently lift out, and SQUIRT (the most fun!) in the other cup."

Materials: eye dropper per child (a hospital supply room is a good source)
2 clear plastic cups per child (not too high or too tippy)
food coloring (to give water varied hues)
paper towels (for the drips)

Suggestions: The challenge of this activity is a great attention span extender. Those who acquire the skill more easily find it interesting to transfer different colors of water or experiment with the amount of liquid they can get into the dropper. Less agile hands respond with determination to gain enough skill to transfer even small squirts. Mess is minimal because it is only water.

SPONGE PAINTING

Developmental Level: 3 - 7 years

Description: Teacher demonstrates to children how to use a small piece of sponge to paint on and around a shape. Children cut free form shapes or trace and cut templates to place on a larger sheet of paper. Children use a small piece of sponge to paint on and around the shape.

Materials:
white construction paper to cut shapes
colored construction paper to use for background
small pieces of sponge
tempera paint
scissors

Suggestions: This activity can be made seasonal by substituting appropriate shapes. Tape may be needed to keep smaller shapes in place.

STRINGING THINGS TOGETHER

Developmental Level: 3 - 7 years

Description: String things for jewelry, for costumes, or decorations. You will need a string, thread or yarn depending on what you are stringing. Items to string are paper shapes, life savers, licorice, macaroni dunked in food coloring, leaves, driftwood, keys, orange peels, popcorn, sliced paper tubes, vegetable slices, magazine illustrations glued on cardboard, wood shaving, cornstarch beads, shells, buttons, bells and newspaper.

Materials:
string
yarn
thread
large yarn needle
things to string

Suggestions: The children tend to eat the food they are stringing, so have enough for activity and for eating!

HANDPRINT WREATHS

Developmental Level: 3 - 7 years

Description: Christmas wreaths gain individual personality when they are formed by handprints of children. If their cutting ability allows, the children can cut a fat circle for the base of the wreath, selected from shades of green construction paper. Foil trays of two shades of green can be dipped into with hands.

(continued on next page)

The wreath can be printed until it is an interesting texture of handprints. After the wreath prints have dried, allow the children to dip their fingers into red paint and decorate the wreath with fingerprint holly berries.

While hands are "icky" with wet paint, ask each child to make individual handprints on a separate sheet. These prints can be cut out by children or teacher (depending on ability) and pasted on a class wreath made up of each child's handprint which is identified with his name. This makes a cheery door decoration, to which each child is a proud contributor. The same handprint idea can be adapted to Christmas trees decorated with fingerprint ornaments.

Materials: many shades of green construction paper (pale to dark)
many shades of green tempera paint
red tempera paint
foil trays to hold paint for hand dipping
lots of newspapers
paint shirts
hands: stubby, chubby, skinny, tense, or grubby

Suggestions: To convince the unbelievers, it is always best for the teacher to dip her hands, letting the paint ooze, as all the children look on. After the demonstration, proof that the paint will indeed wash off and disappear is more convincing than lots of promises. See related Music Activity; "Christmas Time Will Soon Be Here."

FIRE

Developmental Level: 3 - 8 years

Description: Make a picture of a fire by tearing red construction paper into "flames" and gluing them to a white piece of construction paper.

Materials: white/red construction paper glue

Suggestions: Having a theme for this activity is motivating for children. For higher level children, let them add more materials or draw a shape to put the torn paper in or on. Get children to verbalize about what they are doing and discuss related concepts such as hot, red, flame, spark, etc..

GLUE PAINTING

Developmental Level: 3 - 8 years

Description: Provide each child with a small bottle of glue and a piece of colored paper. Let them draw a picture with the glue (long thin lines, heavy blotches, or many dots, it's up to the child). Make up a simple story to encourage movement all over the paper such as the car that got lost and kept turning all different ways until he could find his way to the garage. Demonstrate if needed.

Materials: glue bottles (small) colored paper

Suggestions: This activity provides good experience in getting glue to come out of the bottle.

SALT CLAY ANIMALS

Developmental Level: 3 - 8 years

Description: Teacher models making an animal from salt clay and adds decorations to make eyes, nose, etc.. Let children make animals, giving suggestions, but then letting them make and decorate animals as they wish.

Salt Clay Recipe:

1 cup salt ½ cup cornstarch 3/4 cup water food coloring (optional)	Combine salt and cornstarch in top of double boiler and place over boiling water. Slowly add water, stirring constantly. When mixture has thickened so it is difficult to stir, spoon onto cookie sheet to cool. When cool, knead to remove lumps and air bubbles. Store in airtight container.

Materials: salt clay macaroni
beads, costume jewelry pieces pipe cleaners
cotton

Suggestions: Let children first play with the clay. Then model forming balls, "snakes" and other forms. Model animals after children have tried forms.

CORNER WEAVING

Developmental Level: 3 - 8 years

Description: Gather lots of string, yarn and ribbon. Start by attaching lengths of string, etc. between various "tie-on" places in the corner - doorknobs, window latches, table legs, chair backs, pegboard hooks, etc.. Then, strings can be attached to strings, and woven in and out, around, under and over or wherever.

Materials: a corner with places to attach string
yarn, string, ribbon, etc. of different colors and textures

Suggestions: The children can add strings wherever they want to, begin again whenever they like, and end it whenever they chose to. The end product can be something unusual and colorful to look at. It can be viewed from the side, bottom or above. The teacher may need to start by tying a string on one end and asking one of the children to attach the other end. Children who can't tie can show you which string they want to use next. The teacher can tie that string onto their previous string and the child can continue looping it around doorknobs, etc..

INSTRUMENTS

Developmental Level: 3 - 8 years

Description: Children make different instruments for a homemade band. Later put on marching music and have a parade. The instruments made could be a flute, drum, tambourine and maraca
To make:

Flute: Punch 3 or 4 holes in the side of the tube. Cover one end with a piece of waxed paper, held in place with a rubber band. Hum into the other end, moving your fingers over the holes. Tube can be decorated by the child.

Drum: Cover the top of a coffee can with a plastic lid and decorate it. Use a pencil, stick, or spoon for a drumstick for marching. Pull a string through both ends of the drum and loop around neck.

Tambourine: Fill one plate with beans or macaroni. Lay the other plate face down over the first plate. Then tape or staple around edge and decorate. Tie on streamers made of crepe paper.

Maraca: Cover one end of the tube with paper or foil and fasten with rubber band. Fill tube with beans or macaroni. Cover the other end, decorate and tie on streamers.

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Materials:
- Flute: cardboard tube from paper towel or tissue; small piece of waxed paper; pencil for punching holes; rubber band
- Drum: empty coffee can with a plastic lid; tape; spoon, pencil or stick; heavy yarn
- Tambourine: 2 paper plates plus)
- Maraca: cardboard tube plus)

crayons; crepe and construction paper; ribbons; cloth scraps; dried beans/macaroni; tape, glue and scissors

Suggestions: Have children use instruments in a band. See related Music Activity: Marching Band or Hap Palmer album; Homemade Band.

THREE DIMENSIONAL FLOWERS

Developmental Level: 3 - 8 years

Description: This can be a two day project. Day one; color the egg shells that you have previously requested the mothers to save. You will need a full egg carton for each two children. Day two; talk about and show pictures of different shapes of flowers. Then each child draws the shape they want on the tagboard. Apply glue and crack the colored eggs into pieces and place on glued surface.

Materials: egg shells; pieces of colored tagboard 8" x 10"; cup of dye for each child; glue; brush

Suggestions: Dye just the empty shells. This way both the inside and the outside of the shells are colored. This creates a better design once the shells are crushed. This project affords a good opportunity to talk about colors and what happens when you mix colors.

HANGING SHAPES

Developmental Level: 3 - 8 years

Description: Put out 2 pieces of heavy paper cut into any large shape. Let the children paint, color or decorate it in any way they choose. Staple the 2 shapes together around the edges and stuff with crumpled newspaper. Attach yarn to the edge in several places and hang your shape from the ceiling or doorway. Ours measured 4 feet across, resembled a flying saucer and had streamers hanging from it.

Materials:
- heavy paper
- staples
- paint
- crayons
- chalk
- yarn
- material scraps
- glue
- other things to decorate with

Suggestions: For children who are just beginning to experiment with paint, etc., this is a good way to get away from the usual 12 x 12 inch flat work of art. Use tape to reinforce the areas where the string is attached to the edges.

DOUGH ART

Developmental Level: 3 - 8 years

Description: Dough recipe:
- 1 cup salt
- 2 cups flour
- 1 cup water

Knead 7-10 minutes until dough is smooth and of putty consistency. Roll dough about 1/4" thick, then use the cookie cutters to shape. Bake 325^{o} until light brown. When cool, varnish or paint to protect from moisture. A paper clip can be inserted into the shape before baking for handing the form.

Materials:
- salt
- cookie cutters
- cookie sheets
- varnish
- oven
- water
- paper clips
- flour
- paint brushes
- paint

Suggestions: Allow time for baking so children can see the pieces before and after baking, they can note the change in the dough from hard to soft. Stress before starting project that you will be making decorations and they are not to eat them. This activity can be used for different holiday, i.e., pumpkins for Halloween, etc..

TOOTHBRUSH/ROLL-ON PAINTING

Developmental Level: 3 - 8 years

Description: This activity is a variation of ordinary brush painting. Children can paint with toothbrushes, which will require pressure. Roll-on bottles such as those used for deodorant can be used to roll paint on the paper. Pinch off the roll tops and wash them thoroughly. Fill the bottles with liquid tempera paint. Snap the roll tops back in place.

Materials:
- paint
- large construction paper
- toothbrushes or roll-on bottles

Suggestions: Some experimentation needs to be done to find the consistency of paint needed for the roll-on painting.

COLLAGE

Developmental Level: 3 - 8 years

Description: The teacher gives each child a piece of paper. Children glue various small items in random grouping. The teacher can suggest that the children make a familiar object. Varying the shape of the background paper adds interest. For children with good, fine motor skills, yarn can be glued to the outline of a drawn object.

Materials:
- lightweight cardboard or construction paper
- paper scraps
- fabric pieces
- tissue paper
- straws
- buttons
- sand
- pebbles
- seeds
- yarn
- braid
- glue
- scissors
- markers
- pencils

Suggestions: The level of performance should be adapted and individualized so that all children are able to succeed in the activity.

FINGER PAINT

Developmental Level: 3 - 8 years

Description: Paint directly on table top. Pour powdered tempera paint on the table, then add liquid starch and a few drops of water. Use hands to make designs. Take "picture" of design by putting construction paper over the design and rubbing it. The imprint will be left on the paper.

Materials:
- table
- powdered tempera paint
- water
- liquid starch
- paper

SILLY PUTTY

Developmental Level: 3 - 8 years

Description: Start with 2 cups of Elmer's glue. Add liquid starch until it "sets up". Makes approximately 1 cup. Add food coloring if desired.

Materials: Elmer's glue
liquid starch
food coloring (optional)

Suggestions: This activity is very good for tactile stimulation.

3-D PROJECT

Developmental Level: 4 - 5 years

Description: Each child is given a piece of cardboard and a small bowl of glue. A large container of cardboard shapes (long and short, rectangles and squares) is set in the middle of the floor or table. The children feel the shapes, discuss the shapes and glue them to the board. Also can be done using small boxes that have been cut up and are pasted on end to form a 3 - dimensional design.

Materials: cardboard per child
cardboard shapes
glue in individual containers

Suggestions: It works better to discuss the shapes first and then go on to pasting activity. Nice to follow-up with an "eyes closed" game (Is it long or short? fat or thin? high or low? big or little? What shape do you find?

Several projects can be done with this format: Pasting randomly on the board; building a tower of size (begin with the smallest and add larger pieces or vise versa; pasting designs; pasting one level of boards in length of size progression.

BUTTERFLIES FROM CRAYONS AND CLOTH

Developmental Level: 4 - 6 years

Description: The teacher cuts out a butterfly from a piece of cloth. Vary the shape to approximate the shapes of different butterflies. The children choose several pieces of crayon or candles and put them in their plastic bag and take turns pounding them into small pieces. The children place these bits literally on one half of the butterfly. Fold the empty side over.

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Enfold the butterfly in a piece of wax paper and run a warm iron back and forth until the wax is melted. Carefully unfold the butterfly. These will be quite stiff and make beautiful mobils to hang.

Materials:
- piece of muslin (old sheets or pillow cases)
- plastic sandwich bags
- wax paper
- broken crayons or short candles
- hammer
- iron

OLD MAC DONALD HAD A FARM

Developmental Level: 4 - 6 years

Description: Take a refrigerator box, place on its side. Have the children paint a garden variety barn on the sides. Barn should have doors which will open on cue. Make hand puppets out of old socks -- a little yarn and construction paper. The children and the teacher take their place within confines of the box to the tune of "Old MacDonald". One animal per verse appears through barn or silo doors, i.e., "and on this farm he had a horse" and the horse pops out of the barn doors. Children provide animal sounds.

Materials:
- refrigerator box
- tempera paint
- old socks
- yarn, construction paper

Suggestions: Invite parents.

BIRD FEEDER AND BIRD PUDDING

Developmental Level: 4 - 6 years

Description: Teacher cuts out feeder according to directions below. The children can put bird pudding in the bottom of feeder and tie string around handle and top. Hang feeder in tree for children to watch.

Bird Pudding Recipe:
- peanut butter
- sunflower seeds
- sand
- grape nuts
- pumpkin seeds
- bread crumbs
- oatmeal
- raisins
- honey
- crackers
- Crisco

Melt Crisco and mix with rest of ingredients.

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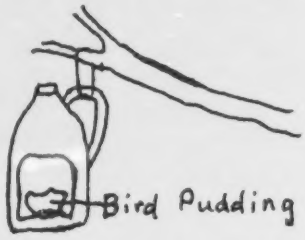
Materials: 1/2 gallon plastic milk carton or bleach bottle
heavy string
scissors

Suggestions: Cutting must be done by teacher or other adult if too difficult for children.



CLOVER PLATE

Developmental Level: 4 - 6 years

Description: Give children clover t mplate to trace outline on inside of plate. Child then paints clover shape within defined lines and allows to dry. Teacher punches holes along edge of plate and the child is given plastic needle with yarn inserted for lacing edges of plate. Child ties a bow on top of plate.

Materials:
simple clover template of cardboard
paintbrush
paper plate
plastic needle cut from detergent bottle
green paint
paper punch
colored yarn

Suggestions: Lacing requires considerable preparation time but is an excellent eye-hand coordinating skill.

I AM SPECIAL

Developmental Level: 4 - 6 years

Description: The child traces and cuts out arms, legs, body and head from a piece of construction paper to put together a person. Each child draws a face that represents him on the paper head. The pieces are fastened together with paper fasteners. Around the neck is hung a sign that says "I am special because"..each child decides on his own because.

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Materials: construction paper
scissors
paste
paper fasteners
yarn
crayons

Suggestions: Use activity to improve cutting skills and to give child idea that all his parts make a whole. The "I am special" idea could be carried through in other areas. For example, I am special at home because, or outside, etc..

BEES FOR SPRING

Developmental Level: 4 - 6 years

Description: Children will cut out one large heart shape, 2 large circle shapes and add 2 pipe cleaners to construct bees. Any colors may be used. Paste together with heart right-side up and 2 circles hanging below, one below the other, paste eyes on the bottom circle. Bees may be hung in the room for display.

Materials: Scissors
paste
pipe cleaners
pencil
paper
heart and circle patterns for tracing

NECKLACES

Developmental Level: 4 - 6 years

Description: Squeeze glue onto a piece of wax paper in a shape. Arrange materials on shape. Put at least one paper clip on the edge of shape for stringing. Let the wax paper dry overnight. The next day the children may cut off the wax paper and string their shape. Some children might want to paint their shape.

Materials: Elmer's glue
dried seeds
popcorn seeds
split peas
dried beans
rice
other vegetables
paper clips
pieces of colored paper
paint (optional)

DRIBBLE GLUE

Developmental Level: 4 - 6 years

Description: Give child a sheet of sturdy cardboard. First take the bottle of glue and squeeze an interesting design of glue onto the cardboard. Next set the papers aside to dry (overnight is best). The next day take one color of tempera paint and brush it until the whole cardboard is colored. The paint will not stick to the glue, so the glue design will stand out against the colored background.

Materials:
- sheet of sturdy cardboard for each child
- paint brush
- white glue
- thin tempera paint

SPRING BUTTERFLIES

Developmental Level: 4 - 6 years

Description: Use 9 x 6 inch squares of crepe paper in spring colors. Have children use popsicle sticks to glue on small pieces of paper, felt, etc. on paper for decoration. Paint regular clothespin black. Slide crepe paper into slit in clothespin. If desired, wrap pipe cleaner around top of clothespin for feelers.

Materials:
- clothespins (not spring type)
- crepe paper (9 x 6 inch)
- small scraps of paper
- small scraps of felt
- scissors
- glue
- black paint
- pipe cleaners

Suggestions: The crepe paper might have to be inserted into clothespin by the teacher.

CRAYON BATIK

Developmental Level: 4 - 6 years

Description: Color a picture with crayons or make a line drawing. Tell a story as children travel across the paper with their crayon. When finished with the crayon walk, the children paint over the whole paper with water colors.

Materials:
- white drawing paper
- water colors
- crayons
- brushes

Suggestions: As the childrn color the teacher may say, "Make your crayon run down the hill, etc." Encourage many different kinds of movement with the crayon (skipping, hopping, going over a bridge, under a fence, flying in the sky, etc.).

MONSTROUS MASKS

Developmental Level: 4 - 6 years

Description: Read Three Billy Goats Gruff or similar story. Provide each child with a paper bag mask and let them decorate it in a "monstrous" way. The children can then growl and imagine they are the troll or monster.

Materials: paper bag (one size smaller than grocery bag works best)
various materials to decorate;
- fake fur
- tin foil
- pipe cleaners
- cotton balls
- pieces of packing plastic
- magic markers, etc.

glue, tape and staples

Suggestions: Allow plenty of time for this activity. Also plan a 5-10 minute period immediately after the masks are finished for the children to do some unstructured imaginary play with their masks on.

BODY SHADOW

Developmental Level: 4 - 6 years

Description: A large piece of paper is placed on the gym floor (or sidewalk) for each child. The children take turns tracing around each other's body naming the body parts. The teacher draws midline down entire body and children are asked to paint the right side of their body one color and the left side another color. Then the children cut body forms out and may dance with their shadow.

Materials:
- large piece of butcher paper
- scissors
- paints (2 colors)
- magic marker or black crayon
- paint brushes

Suggestion: This activity is time consuming but involves many areas - fine motor, gross motor, cognitive and language.

GOOD FOOD COLLAGE

Developmental Level: 4 - 6 years

Description: After discussion of foods that are good for people and a filmstrip on good nutrition, the children are given magazines to search for pictures of foods that are good for people (nutritious). The pictures are cut and pasted at random on a sheet of paper.

Materials:
- old magazines
- large sheets of manila paper
- scissors
- paste

Suggestions: This activity could be altered by looking for just fruits or vegetables, etc.. Also magazines are more difficult to cut than regular paper, so many children may need more help or special scissors.

STRAW PAINTING

Developmental Level: 4½ - 6 years

Description: In this activity, a small amount of thin paint is placed on paper by the child. Straws are used to blow the paint around the paper. An interesting "spider-like" design is developed.

Materials:
- paint wash (2 colors)
- construction paper
- wide plastic straws

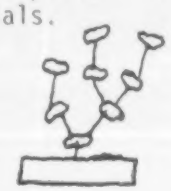
Suggestions: The paint needs to be pretty thin. Also, when introducing this activity, it is a good idea to have the children blow cotton, beads, etc. with the straws first to make sure they blow out rather than suck in! Children who cannot blow, took the paper and raised and lowered ends to make the paint run.

STYROFOAM SCULPTURE

Developmental Level: 4 - 7 years

Description: Toothpicks are stuck into styrofoam bases. Styrofoam packing pieces can be stuck on top of the toothpicks. Various structures can be built from these materials.

Materials:
- toothpicks
- 4" x 4" styrofoam pieces
- styrofoam packing pieces (available wherever large items are shipped)



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Suggestions: Some children may want to see a model before attempting activity. This activity would probably not be a good choice for very developmentally young or very disturbed children because of the sharp toothpicks.

SEWING SPOOL TELESCOPE

Developmental Level: 4 - 8 years

Description: Each child places plastic drinking straw into the hole of a large empty thread spool. Stand large spool on paper with straw standing straight up. Have the child put a little glue on the top of the large spool and add another spool that is a little smaller. Put glue on top of that one and add next smaller spool. Continue until the children have four spools glued together. Remove straw. Let the children color spools if they choose.

Materials:
- Spools of varying sizes (4 for each child)
- crayons
- large straws (plastic)

Suggestions: Great activity to accompany size relationships. Can have children sequence spools from largest to smallest before putting them on the straw. After all the telescopes are made, talk about looking through the telescopes. Take a nature hike and talk about what they see through their telescopes.

EYE DROPPER ART - DECORATIVE DRIPPING

Developmental Level: 4 - 8 years

Description: After minimal skill with the eye dropper has been attained, the child is challenged to control the squirt and turn it into a directed drip. Where and how the drip falls is what creates the art. Dripping on white paper toweling makes an easy, eye-pleasing project. If you let the towels dry overnight, they turn into beautiful placemats or a pastel abstract to decorate the wall. Less available, but more versatile, is white blotter paper. Forms such as flowers or butterflies can be cut from the blotter paper and decorated creatively with pastel drips.

Materials:
- eye dropper per child
- white blotter paper
- plastic cups for colored water
- food coloring
- paper towels for the decorative drips and the unplanned ones

Suggestions: Coffe filters can be used for a ready-made circular flower shape. Warning: most paper napkins are not absorbent enough for easy handling.

ROLLED PAPER CONSTRUCTION

Developmental Level: 4 - 8 years

Description: This activity is for children who are having particular trouble articulating certain sounds. Select one of these sounds and then roll newspapers and construct animals or objects out of them that can produce these sounds. The children may use their imagination and produce imaginary objects and/or animals. Roll newspapers diagonally from corner to corner and then tape roll. Tape number of rolls together twisting and shaping them to make your animal. The purpose of this activity is to provide children who know basic articulator placement for sounds an opportunity to practice saying their sounds correctly, to provide them with a fine motor activity, to provide them with an opportunity to work independently or in small groups, and to use their imaginative ideas to produce the objects and/or animals. The activity is especially useful in helping children become more aware of line and shape.

Materials: newspapers
colored tissue paper (this may be used over papers to make them more exciting if desired)
tape

Suggestions: Have the entire class construct a gigantic object which the children and teachers can move through themselves and then move through the house or whatever singing about a particular concept such as "in and out" as you go in and out or squat low to low tones and move through the structure at high body levels when high tones are played. Look for shapes within the structures. Can the children see triangles, squares, circles, etc.? Could they imitate some of these shapes through their own body movements? (Ideas taken from Interdisciplinary Arts Team an Aesthetic Education Center at UW-River Falls by permission of instructors).

SHADOW BOX PICTURE

Developmental Level: 4 - 8 years

Description: Provide each child with plastic meat tray. Give each child some glue and some long spaghetti. Show a model of one you completed using the spaghetti to divide the tray into different sections. Let it stand for a few minutes to dry. Then use seeds, etc. to make each box different. Glue peas in one section, macaroni in another section, etc. Give careful, but simple explanation.

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Materials: spaghetti (long)
various kinds of beans
macaroni
plastic meat trays
peas
glue

Suggestions: Encourage individual ideas. Some children may need more help than others.

OUR TOWN

Developmental Level: 4 - 8 years

Description: Units about the child, himself/herself and his/her family naturally lead into activity units about the house each child lives in. Snapshots of each child's house can be placed on a simplified map to show nearness and farness from school and each others' homes. Each child is asked to bring a carton to school (or teacher may obtain from supermarket) which is large enough for child to sit inside. This becomes child's house in Our Town. The child chooses the color to paint the house. Painting a carton is a big job for some children, but this is where community cooperation comes in; fast painters can help slow painters. The project may take several days. (After all, even Rome wasn't built in a day!) Windows and doors are added, and even a chimney for the more inventive.

Materials: snapshot of home
carton for each child
lots and lots of newspaper
brushes (wide brushes make the job easier)

Suggestions: Although this project takes a maximum of space when laid out, it is amazing how the town can be piled together at the end of a community experience and rebuilt with all sorts of new possibilities the next day.

The houses can be set up in streets and the curtain goes up on a host of dramatic play experiences. Cars can take the children to visit neighbors, telephones can be used for community communication; street signs and traffic lights can be established. If the children's level makes it meaningful, addresses can be affixed to each house. Outside activity for spring can include the use of bikes, etc., for transportation.

PAPER BOX SCULPTURE

Developmental Level: 4 - 8 years

Description: The children build the sculpture on a cardboard base. Use blue or tape to put the boxes together and build a sculpture. Paint or decorate with crayons.

Materials:
- boxes (empty food cartons, milk cartons, egg cartons, small paper boxes, paper cups, paper plates)
- crayons
- scotch tape or glue
- cardboard base
- paint
- masking tape

Suggestions: This activity can be done with or after a grocery store unit.

MAKING MAZES

Developmental Level: 4 - 8 years

Description: The children are given rectangular strips of cardboard and instructed to start with a rectangle being placed so it touches the green dot on the left of a large sheet of cardboard. The children glue this piece to the larger piece of cardboard and continue gluing smaller rectangles to the larger board until their last piece connects with the red dot on the right of the large board. They may make their designs any way in which they desire, as long as the first piece touched the green dot and the last touched the red dot. Use brayer and print over these buildups, exchange printed mazes, and have children take pencils and attempt to move from the green dot to the red dot without going out of the lines too often. You may want to make up a story utilizing the mazes, i.e., about an animal who is trying to find his way out of some particular place to make this task more intriguing to the children.

Materials:
- large pieces of cardboard (about 24" x 24")
- printer's ink or tempera paint mixed with laundry starch (liquid starch only)
- small rectangular pieces (at least ¼" thick)
- newspapers to cover work areas and drying areas
- brayer

Suggestions: This task is designed to help children gain eye-hand coordination skills and at the same time provide for an art exercise utilizing a new experience and examining the use of rectangles in making designs.

PRINTING

Developmental Level: 4 - 8 years

Description: Give each child a piece of construction paper (or wallpaper). Set out several colors of paint in muffin tins. Children choose from a box several small objects of different shapes. Dip the objects into paint and print shape on paper. Wipe object on rag when changing color.

Materials:
- rags
- paint
- muffin tins
- newspaper
- construction paper/ wallpaper
- small objects of different shapes

Suggestions: Have available many small objects. Have table covered with newspaper and rags readily available. Spontaneously verbalize and get children to verbalaize concepts of color, shape, big, small, one, and many.

FOOD STRUCTURES

Developmental Level: 4 - 8 years

Description: The children select from various foods and construct super structures out of the foods such as houses, castles, etc.. Later the children take turns closing their eyes or being blindfolded and tasting various foods. Instructor works on adjectives: sour, sweet, tart, etc. The children listen to the foods as they eat them and try to describe what they sound like. They talk about how the food structures look, how they feel and what they smell like.

Materials: Foods such as cheese, carrots, apples, lemons, etc. or any uncooked items which are edible.

Blackboard or chart for writing down response words under each of the senses.

Storage area for food structures - cold area if needed.

Suggestions: This activity can be used to make the children more aware of their senses (auditory, visual, olfactory, gustatory and tactile) while studying a food unit.

MOOD PAPERS

Developmental Level: 4 - 8 years

Description: The children go through magazines, catalogs, wallpaper books, and photographs. Sort the pictures into groups (happy, sad, loud, soft, etc.) and paste the different groups together onto paper.

Materials:
- catalogs
- magazines
- photographs
- pieces of paper
- paste
- wallpaper books
- scissors

Suggestions: Good sorting and classifying project. Good logic exercise, allows children to express themselves. Allow several days to complete project.

SPACE EXPLORATION STORIES

Developmental Level: 4 - 8 years

Description: This activity involves the use of a child's toy filmstrip projector for projecting space-like images upon a screen. The children take glue mixed with green food coloring and apply it to a plastic strip, and spread out the glue over the entire lower strip by pushing with their fingers. This last action will cause some bubbles or clear spaces to show up when viewing the strips which look a great deal like planets, outer space creatures, etc.. Children tell their stories and the stories are recorded or the teacher writes the stories and helps children with the language. Children may also use colored marker over the strips to provide beautiful color images. (This activity provides for much independent work, for use of fine motor skills, and an opportunity to increase language skills.) This activity works best with groups of 6-8 children.

Materials:
- toy film projector (e.g., Kenner Co.)
- glue
- food coloring (green works best)
- newspaper to cover work area
- plastic strips of ½" transparent report cover sheets or laminating strips
- colored markers

Suggestions: Try developing a story first and introduce only part of the story having the children attempt to make the visuals and the story ending. One might want to try having the children sequence three or four strips, write a story with help, and then select music to represent parts of the story.

EASTER EGG CENTERPIECE

Developmental Level: 4 - 8 years

Description: Give each child balloon partially blown up. The children then cover the balloons with strips of newspaper dipped in flour/water paste. Allow to dry one week. Teacher cuts oval opening in the side. Children paint eggs and roll in the glitter which will stick to the wet paint. Place egg in Easter grass and fill with candy or decorations.

Materials:
- balloon
- newspaper
- flour/water paste
- candy
- towels
- knife
- paint
- glitter
- decorations

Suggestions: This activity must be planned in advance but nearly all functional levels can be involved.

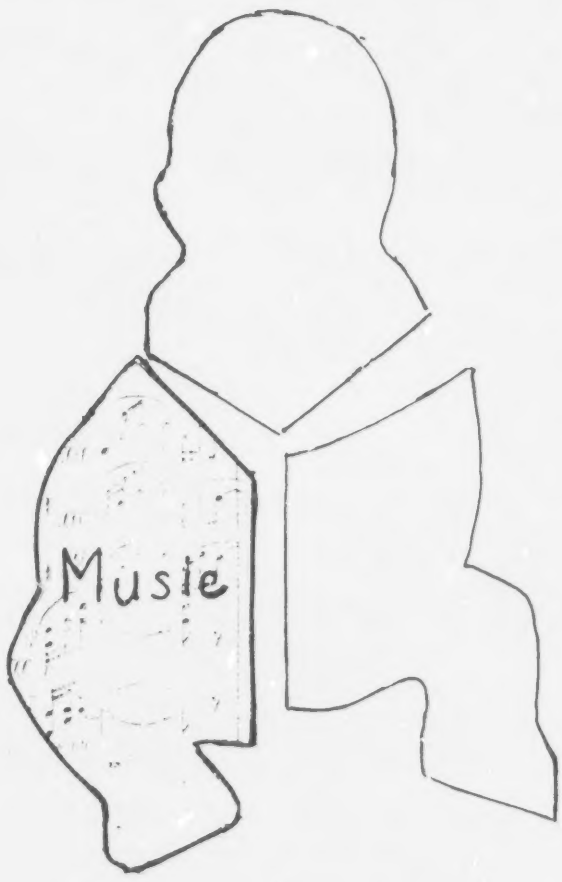
BOX WEAVING

Developmental Level: 5 - 8 years

Description: The children (or teacher) punch holes around entire edge of box approximately ½ - ¼ inch apart. Using a piece of yarn that is not too long to handle, punch end of yarn through a hole and tie securely. Thread securely. Thread yarn back and forth through holes. Many patterns and designs are possible. More than one color yarn may be used.

Materials:
- box lid with a narrow lip (e.g., shoe box)
- large yarn needle (or put tape around end of yarn)
- colored yarn
- hole punching tool

Music Activities



in

Habilitation of the
Young Handicapped Child

EC:EEN Project/Wisconsin/1979

OH WHERE, OH WHERE

Developmental Level: 2 - 5 years

Description: Make a dog from a pizza circle. Teach the song Oh Where, Oh Where Has My Little Dog Gone. Allow one child to hide the dog in the room. After the group sings the song, the child tells the group where the dog is hidden.

Materials: Dog made from a pizza circle. Attach construction paper ears, draw on eyes and nose.

Suggestions: The children get lots of practice in asking and answering "where" questions. Use two dogs, one with short ears and one with long ears. The child who requests song has to take the right dog from its place on the piano.

POPCORN SONG

Developmental Level: 2 - 5 years

Description: Sung to the tune of Frere Jacques.

Pop, pop, popping. Pop, pop, popping.
Our popcorn. Our popcorn.
Popping, popping popcorn.
Popping, popping popcorn
Our popcorn, Our popcorn.

Suggestions: Easy for children to remember the words. Good for the children who only have a few sounds. They can attempt to reproduce the "p" sound for the song.

BE MY FRIEND

Developmental Level: 2 - 6 years

Description: Children ask someone to come and be their friend and then to come and dance with them. The children should move rythmically to music.

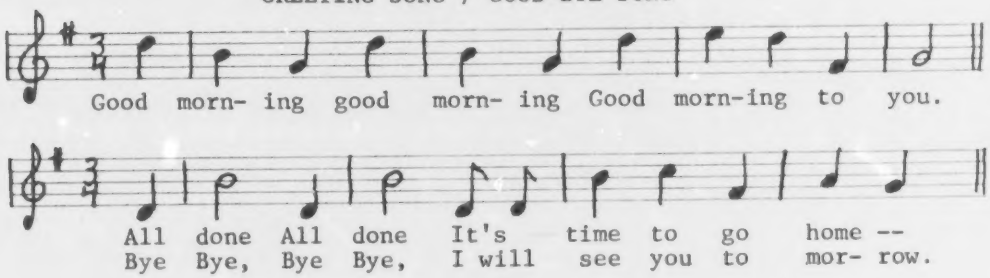
Materials: records - I Like Myself, Kimbo Educational Records.

GREETING SONG/GOOD-BYE SONG

Developmental Level: 2 - 6 years

Description: Teach children songs to use to begin and end the day to orient children to start of morning activities and/or end of afternoon activities.

GREETING SONG / GOOD-BYE SONG



Suggestions: Use repitition to teach all children to participate with success. Combine songs with gestures (wave by, sign "go"). Activity encourages attending, sequencing and language skills.

VALENTINE GAME

Developmental Level: 2 - 6 years

Description: Sing to the tune of Mulberry Bush.
Children sit in a circle. Child who is "it" takes a basket with heart decorated envelope (valentine). As the song is being sung child takes basket, walks around circle, dropping valentine behind child of his/her choice. That child then becomes "it". (Child's name) found a valentine, valentine, valentine, _____found a valentine, his/her valentine is red.

Materials: basket (optional) envelope or valentine

Suggestions: You can adapt activity for St. Patrick's Day, i.e., Sarah found a sham-m-m-rock, etc.

LOLLIPOP CHANT

Developmental Level: 2 - 6 years

Description: Children are given lollipops of different colors. Each child reviews color names with a chant. Child holds up lollipop as his color name is mentioned.

Materials: Colored lollipops made out of colored paper and tongue depressors.

Song/Chant -- I'm selling lollipops, bright colored lollipops
Bright sugar candy from the corner shop.
Red ones, orange ones, green and blue,
Shining yellow and purple too.

Suggestions: Vary by selling balloons --- real colored balloons. The color recognition skills can be extended to include additional colors once primary colors have been learned.

A VERY SIMPLE DANCE

Developmental Level: 2 - 6 years

Description: Play Record. Teach children to dance by adding two steps at a time to this song -

Clap your hands, stamp your feet
Turn around, touch your toes
Pull your ears, flap your arms
Stretch up high, all fall down.

Each verse repeats the one before it and adds the next two.

Materials: Bert and Ernie Sing-a-long record: A Very Simple Dance.

Suggestions: Children must listen in order to follow the directions and sequence. The song also helps children learn body parts and become aware of their body in space. The entire record is a good class participation record.

THE KITCHEN FAMILY PUPPETS

Developmental Level: 2 - 6 years

Description: Make the kitchen family puppets. Take old kitchen utensils, transform them into a family, i.e., baby is a coffee scoop, macaroni for hair, complete with a baby blue bow. Make one family member per child. The whole class piles into the puppet theatre, and, on cue, holds up his character to the tune of Someone's in the Kitchen with Dinah! We'd sing for example, "Someone's in the kitchen with the mother!" "Mother" (spatula) is held up looking very chic in her Chore Boy hair!!

Materials: old kitchen utensils
miscellaneous items, i.e.,
scraps of material, dried foods,
yarn, etc.
puppet theatre

Suggestions: Construct large puppet theatre.

WINTER PANTOMIME

Developmental Level: 2 - 6 years

Description: Play record. Children pretend they are walking in the snow. They walk on Daddy's, a rabbit's and a little mouse's footprints. Daddy takes long heavy steps, the rabbit short quick steps, and the mouse very quiet, light steps.

Materials: Lucille Wood's Winter Record (Bowmar) or other appropriate music
3 sets of footprints

Suggestions: Have the children count as they step on each footprint.

PLAY DOUGH TO MUSIC

Developmental Level: 2½ - 6 years

Description: While children listen to various types of records, they also play with play dough. Children start to move the play dough to music.

Materials: various records
play dough

Suggestions: The music should vary a great deal to make it interesting.

I GAVE MY FRIEND A PUMPKIN SONG

Developmental Level: 2 - 8 years

Description: The children sit in a circle and sing the song while one child gives a small pumpkin to another child. Sing to the tune of This is the Way We Wash Our Clothes.

I gave my friend a pu-ump-kin, a pu-ump-kin, a pu-ump-kin
I gave my friend a pu-ump-kin, a Hal-lo-ween pump-kin.

Materials: small pumpkin

Suggestions: This is a good song to use with younger children who usually play alone. It involves them in a group activity and aids them in watching what other children are doing. Keep the group small for younger children so that they get a turn more often. Have them hand the object directly to each other. For older children, the group should be larger. The object can be placed quietly behind one person's back, when the verse is over, everyone looks to see if the object is behind them. Vary the words to fit your theme, i.e., a Christmas stocking, a pretty, pretty Valentine, and a snowy, snowy snowball.

CHRISTMAS TIME WILL SOON BE HERE

Developmental Level: 2 - 8 years

Description: A large holiday wreath replaces the age-old London Bridge for the Christmas version of this favorite game. The wreath is held high as the children march underneath. Sing to the tune of London Bridge.

Christmas time will soon be here, soon be here,
soon be here (is coming soon),
Christmas time will soon be here, Merry Christmas!

Merry Christmas is the cue to lower the wreath to catch a child. The song is repeated as the child is rocked in the wreath. To gain his freedom, the child must wish you a Merry Christmas.

Materials: one large sturdy homemade wreath

Suggestions: If you invite parents for a Christmas event, this is an activity that allows the children to move, to perform and to enjoy.

DANCING IN BARE, WET FEET

Developmental Level: 2 - 8 years

Description: Indoors; Tape brown wrapping paper all over the floor. Place shallow pans of water around on the floor. Children wet their bare feet in the pans of water and then dance on the paper to various types of music. Outdoors; On warm days this can be done outside on the cement where the footprints can be seen. The footprints remain for a longer time if the dancing is done in the shade.

Materials: shallow pans of water
brown wrapping paper
towels
music

Suggestions: Something about bare, wet feet seems to free children who do not want to participate in other dance activities. This is a good activity for a group with a wide range of abilities. Provide for a place for the children to sit and watch when they choose to. Keep the water warm. Classical music works well for the activity.

MARCHING BAND

Developmental Level: 2 - 8 years

Description: Use musical instruments made by children and have a marching band. Listen to music and learn how to march. Use instruments to play along in rhythm to song/music.

Materials: marching music - any record
record player

Suggestions: Sing a song such as If You're Happy and You Know It, Clap Your Hands. Make hats or costumes for this activity and have a parade. Adapt activity to age level by requesting simple two clap rhythm to more difficult rhythm patterns combined with marching. See related Art Activity: "Making Band Instruments."

BUNNY RABBIT SONG

Developmental Level: 2 - 8 years

Description: Sing to the tune of Frere Jacques.

Bunny rabbit, bunny rabbit, Hop, hop hop. Hop, hop, hop.
Bunny, bunny rabbit. Bunny, bunny rabbit,
Hop, hop, hop. Hop, hop, hop.

Suggestions: It's easy for children to remember this song.

FEELINGS

Developmental Level: 3 - 5 years

Description: Vocabulary and concepts on record include happy, sad, angry and funny.

Materials: record - Getting to Know Myself by Hap Palmer

Suggestions: Children often act out the song as well as singing the words. Have the class draw pictures about the story.

JACK AND JILL

Developmental Level: 3 - 5 years

Description: Sing the song first with pictures, then with actions. Show the children pictures and discuss who they were, what they were doing, etc.

Jack and Jill went up the hill (climbing motions)
Jack fell down (palms on floor)
And broke his crown (hands on head)
And Jill came tumbling after. (rolling motion with hands)

Materials: pictures of Jack and Jill rhyme (can get from a coloring book)

Suggestions: Have the children act out the song. Make extra copies of pictures for children to color when you are done with the song.

CAREFUL! CAREFUL!

Developmental Level: 3 - 5 years

Description:

Care-ful! Care-ful! aft-ter play,
Can't leave the toys on the floor in the way,
Some-one, some-one, big or small,
Could get hurt if he (she) had a fall!

Materials: posters container for toys
Careful! Careful! by
Alice B. Thompson in New Dimensions in Music.

Suggestions: This is a good introduction to toy safety and personal responsibility. Posters in the room and sending dittos home help carry over the idea. Younger children can learn to sing the song by teaching first and last lines as a rhyme.

DRAW A CIRCLE

Developmental Level: 3 - 5 years

Description: Play record. Have children draw a large circle in the air. They then add hair, eyes, nose, ears and mouth to make a picture of themselves.

Materials: record - I Like Myself, Kimbo Educational Records

Suggestions: After we drew our faces and pretended to look in the mirror, we showed each other our pretend faces, etc.

I'M A LITTLE AIRPLANE

Developmental Level: 3 - 5 years

Description: Sing to the tune of I'm a Little Teapot.

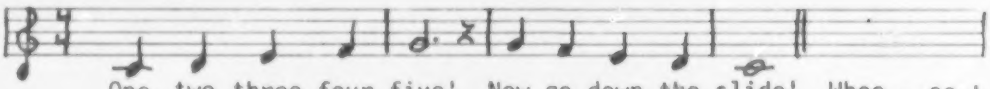
I'm a little airplane (raise arm to side at shoulder height)
I can fly (turn right arm in front of you for propellor)
Here is my throttle (reach hands out to instrument panel)
Give me a try (push throttle in)
When I get all revved up (make engine noise)
Then I fly (move forward, down runway)
Off the runway (keep moving forward)
To the sky! (go up on tiptoes, running forward)

Suggestions: The song can be used during gross motor activities.

THE SLIDE

Developmental Level: 3 - 5 years

Description:



Materials: slide
The Slide from Miss Betty's Happy Songs for Little People, by Betty Goodman Hiles. General Words and Music Co..

Suggestions: Use this song with a slide to encourage use of each step. It is a good activity for counting and for spontaneous expression. The song also works well as a rhyme or finger play. Actions include: 1, 2, 3, 4, 5! Imitate climbing slide or walk up arm with fingers. Now go down the slide! Sit down or slide fingers down arm.

SNOWFLAKE DANCE

Developmental Level: 3 - 5 years

Description: Introduce topic how snow falls (such as reading A Snowy Day by Ezra Keats). Each child dances with paper snowflakes pretending they are snowflakes falling, swirling, etc. to music such as "Dance of the Sugar Plum Fairies."

Materials: record - Tchaikovsky's Nutcracker Suite
record player
paper snowflakes stapled to plastic straw and/or with string attached
open areas to move about freely

Suggestions: Encouragement of movement through imitation and description. Tape the straw to the hand of a physically handicapped child so she/he can move arm for snowflake motion.

ERIC

START AND STOP WITH MUSIC

Developmental Level: 3 - 5 years

Description: Teach the children the meaning of the word "stop". Play a record while children are requested to move to the music like jump, hop, crawl, etc. or told they can choose what they want to do to the music. When the record stops, the children are told to stop whatever they are doing. The teacher stops the record at various times.

Materials: record record player

Suggestions: Physically handicapped children can be motored through the activity or given a different way to participate as suggested by the physical therapist. Make a game out of this activity. Tell the children you are going to try to catch them moving by stopping record unexpectedly. They must try not getting caught moving when the record stops. Helpful to have the teacher's aide control the record player.

HOW DO WE PLAY OUR INSTRUMENTS?

Developmental Level: 3 - 5 years

Description: Children are told to play loudly, softly, quickly, and slowly on instruments. Then children take turns giving the group the direction (conducting).

Materials: instruments, i.e., drum, xylophone, bells, triangle, etc.

THE GRAND OLD DUKE OF YORK

Developmental Level: 3 - 6 years

Description:

1) Oh the Grand Old Duke of York,
2) He had ten thous--sand men.
3) He marched them to the top of the hill,
4) And he marched them down a----gain.
5) Oh----- when you're up, you're up,
6) And when you're down, you're down,
7) But when you're on---- ly half---way up,
8) You're neith-er up nor down.

1/2 - Right hand slaps right thigh and left hand slaps left thigh alternately to the time of the music.

3/4 - Hands make climbing motion as climbing rungs of ladder--up, then down.

5/6 - On "up" stand up and extend arms straight over head and on "down" bend over and touch the floor.

7/8 - Put hands mid point between over head and floor and then repeat motions for "up" and "down".

ONE-TWO-THREE AND AROUND WE GO

Developmental Level: 3 - 6 years

Description: This song is repetitious and active. It uses rhyming and develops visual motor responses, and makes children aware of colors.

Materials: Song: One - Two - Three, and Around We Go!

One, two, three and a - round we go!
Stamp your feet and touch your toe!
If you're wear-ing red--- If you're wear-ing red----
Tap your hand u - pon your head.'

2. Brown - Bend way down and touch the ground.
3. Yellow - Wiggle all around like a bowl of jello.
4. Blue - Shake the hand of the person next to you.
5. White - Make believe you're flying a kite.
6. Green - Step to the middle so that you can be seen.
7. Black - Jump up and down like a jumping jack.

Suggestions: Help children to act out chorus as a group, individual children to act out verses which apply to them.

ELEPHANT SONG

Developmental Level: 3 - 6 years

Description: This song can be used with any number of children. Start with one child and after each verse have child choose one more child, count again, and sing:

After last child is chosen, sing:

He called for another, but there were none.

Suggestions: Have children use their hands for trunks (fingers interlocking and arms swinging.) See related activities, Art: Making an Elephant and Literature: The Elephant and the Bad Boy.

HERE'S ONE FOOT

Developmental Level: 3 - 6 years

Description: Children can sing this song which encourages movement and gross motor skills.

Materials: Sing to the tune of <u>This Old Man</u>.

Here's one foot
Here are two
Each is wearing one new shoe
So I'll stand up,
Turn around,
_____ around the floor
_____ -ing is what feet are for!

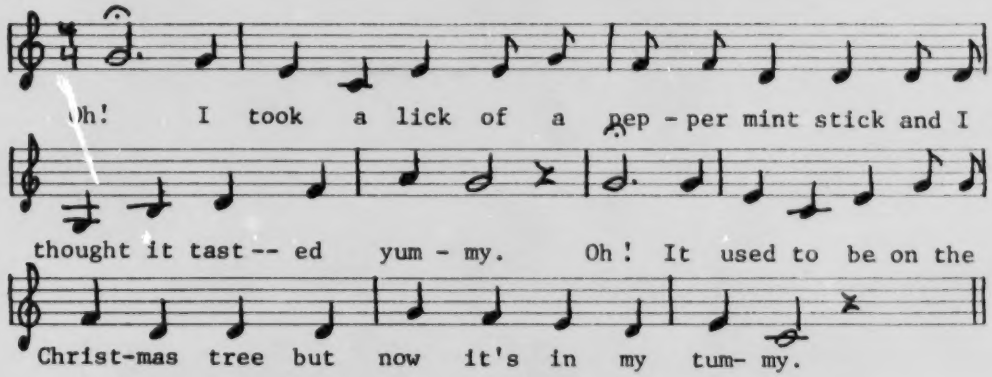
Fill in the blanks with any verbs you want - walk, jump, hop, skip, march, slide, etc..

Suggestions: See related activities, Art: Footprint Mural and Literature: The Foot Book.

OH!

Developmental Level: 3 - 6 years

Description:


Oh! I took a lick of a pep - per mint stick and I
thought it tast -- ed yum - my. Oh! It used to be on the
Christ-mas tree but now it's in my tum- my.

Suggestions: On "Oh!" hold note, everyone extends right arm straight up. On "lick", tongue pretends to lick peppermint stick. On "yummy" rub tummy and on "Christmas tree" point to tree if it is handy. On "tummy" point to tummy.

WHEN YOU'RE HAPPY AND YOU KNOW IT

Developmental Level: 3 - 6 years

Description: Sing song with children using appropriate actions for each verse.

When you're happy and you know it, clap your hands
When you're happy and you know it, clap your hands
When you're happy and you know it, then your face will surely show it.
When you're happy and you know it, clap your hands.

Other verses:

When you're sad and you know it, cry like me.....

When you're angry and you know it, punch a bag.....

When you love and you know it, hug a friend.....

Suggestions: This song can lead to a discussion of feelings and appropriate ways to show them. Send song home in newsletter or note.

INDIAN CHIEF SONG

Developmental Level: 3 - 6 years

Description: This is a short song including gestures, so even non-verbal children really enjoy participation. The activity can be expanded to include an Indian dance to the beat of a Tom-Tom, etc..

1) I'm an In-dian Chief--- In my tee- pee high.
2) Hear my tom - tom, See my ar - row fly.
3) I ride my pon - y ev - ery day,
4) I ride him fast and far a - way.
5) Woo - woo - woo - woo, woo - woo - woo - woo.
6) Woo - woo - woo woo, woo - woo- woo - woo. HOW! (spoken)

Gestures:

1) put two fingers above head for feathers
   extend hands above head, touching together.
2) beat on floor
   pretend to shoot arrow
3) 4) hold hands in front as if to ride horse
5) 6) cover mouth, then put hand up to say.....HOW!

Suggestions: See related activities, Art: Indian Vest, and Literature: Indian Flannel Board Story.

THE WIGGLE SONG

Developmental Level: 3 - 6 years

Description: Sing this song to the tune of The Bear Went Over the Mountain.

My ears are starting to wiggle (Put hands on head
My ears are starting to wiggle and flop them
My ears are starting to wiggle, around for ears)
They're flopping all around.

My nose is starting to wiggle (add twitching nose)
My nose is starting to wiggle
My nose is starting to wiggle,
It's twitching all around.

My tail is starting to wiggle (add wiggling hips)
My tail is starting to wiggle
My tail is starting to wiggle,
It's wiggling all around.

My feet are starting to wiggle (add hop--see if
My feet are starting to wiggle they can do all
My feet are starting to wiggle, actions together)
They're hopping all around.

Suggestions: Teacher can adapt the song to teach any body part.

A CREPE PAPER SNAKE TO MUSIC

Developmental Level: 3 - 6 years

Description: Unroll a roll of two foot wide crepe paper. Place children on either side of the crepe paper. The teacher places herself in front holding on to the crepe paper. Play a record and move the "snake" to the music.

Materials: roll of crepe paper record player
record

Suggestions: This activity should be done with enough teachers and aides to assist as support to the children to keep children from straying from the paper or playing tug of war with the crepe paper.

MUSICAL BEAN BAG

Developmental Level: 3 - 6 years

Description: Use a ball or bean bag, etc.. One child goes from the room and another child hides the object. The child who is searching for the object gets clues from the piano (teacher playing)...loud means near...soft means far from the object. When the object is found that child picks the next child.

Materials: objects such as bean bag or ball piano

Suggestions: Keep group of children small.

DRUMS

Developmental Level: 3 - 6 years

Description: Teacher models playing drums, slow, fast, loud and soft. Children are all given a chance to play according to teacher's directions. Children guess how teacher or other child is playing drum. Child plays drum, tells everyone how he is playing using sentence pattern. "I am playing the drum ...". Other children can circle drummer stepping in beat to drum.

Materials: drums (can make from coffee cans with two plastic lids, one on each end)
sticks (optional)

Suggestions: This activity is good because it allows for individualization and it combines skills of auditory memory, motor planning, verbalization, sentence patterning concepts of loud, soft, fast, slow, and involves tactile-kinesthetic senses. Can also be used for Indian dancing (slowed down rhythmic skip)

WATCHING TRAFFIC

Developmental Level: 3 - 6 years

Description: Children sing to the tune of Frere Jacques.

Watch the car go, watch the car go.
Whizzing by, whiz-zing by.
Beep, beep, beep. - Beep, beep, beep.
Beep, beep, beep. - Beep, beep, beep.
There it goes, there it goes.

(continued on next page)

Watch the bus go, watch the bus go.
Rolling by, rolling by.
Stop for all the people.
Stop for all the people.
Get on board - get on board.

See the trucks go, see the trucks go.
Down the street, down the street.
Gas and oil and milk trucks,
Mail and trash and dump trucks.
On their way, on their way.

Suggestions: Add appropriate hand actions.

FLAG PARADE

Developmental Level: 3 - 6 years

Description: Children form a large circle. A cylinder holding a small flag for each child stands in the middle of the circle. The language term "salute" must be introduced, demonstrated, and practiced. Also simple flag courtesy must be introduced to instill respect: flag must not touch ground; flag held proudly, etc..

The first Yankee Doodle is chosen. Everybody sings as this leader marches around inside the circle. "Yankee Doodle went to town, a'riding on a pony, he stuck a feather in his hat and called it macarono!" At the end of the ditty, Yankee Doodle stops in front of another child, salutes, and takes that child's place in the circle. The new Yankee Doodle selects a flag and marches around, each time selecting a new person to become Yankee Doodle. When each child has a flag, the final Yankee Doodle may lead the group in a parade around the entire room.

Materials: small flag for each child
container (vase, etc.) to hold flags upright in center of circle

Suggestions: If children have trouble holding flags appropriately until each has had his turn, one flag may be used, each Yankee Doodle handing it to his chosen successor as he takes his turn. See related activities, Art: "Fireworks", and Literature: "Drummer Hoff".

MARACAS MUSIC

Developmental Level: 3 - 6 years

Description: Have children make maracas by filling small boxes with beans. Staple a tongue depressor or popsicle stick to box, fill with beans, glue together and paint. Play Mexican Hand Clapping Song and have children learn to shake maracas to the clapping rhythm. Later try playing a Latin song with a strong beat and let the children shake the maracas as they wish to the beat.

Materials: record player hand made maracas
Mexican Hand Clapping Song (Ella Jenkins This is Rhythm)
other recorded songs (instruments such as used in Herb Alpert music)

Suggestions: Attach sticks firmly. Use sturdy boxes.

THE ANIMAL SONG

Developmental Level: 3 - 6 years

Description: This song is a series-type song. First one animal and the sound it makes is introduced and then another and another, etc.. Each time a new presentation is made of another animal, the children sing the song backwards to the first animal introduced. Use cardboard pictures of the animals with the head space cut out so the children can each pretend to be one of the animals in the song as they sing and produce the animal sounds.

Animal song begins:

How does the rooster talk?
What does he say?
The rooster he says cock-a-doodle-do
At the break of every day.

How does a dog talk?
What does he say?
The dog says ruff and the rooster says
cock-a-doodle-do
At the break of every day.

What does the cow say?
What does she say?
The cow says moo, the dog says ruff,etc....

Materials: Schooldays', "The Animal Song," Mr. Pickwick Records 45LP
Cardboard cutout of all the animals included in the song

Suggestions: Introduce only 3 animals at a time to help children learn animals and recall proper sequence.

THE SCARECROW SONG

Developmental Level: 3 - 6 years

Description: Sing to the tune of Jingle Bells. Use appropriate gestures to fit words.

On Halloween it is such fun
To make a scarecrow everyone
We need a broom and stick
We stuff his shirt and pants to fit.
We give him two eyes, a mouth, and a nose.
A pair of socks to warm his toes.
We stand him up against the wall.
He's our friend, so fat and tall.

VEGETABLES

Developmental Level: 3 - 6 years

Description: Introduce song to children by discussing the time of harvest and preparation of food for winter. Using a familiar song and putting new words to it gives the children a chance to make their own songs. Write song on large sheet as children suggest verses.

Sing song to the tune of This is the Way We Wash Our Clothes. Possible verses are:

This is the way we pull our carrots
pick tomatoes
shuck the corn
dig potatoes
pick the pumpkins
shuck the peas
When we harvest our garden.

Have children do appropriate motions.

Materials: Large piece of paper magic markers

Suggestions: Children like creating verses and working out appropriate motions. Song sheets are great to aid the children in remembering the songs and in learning the words. Write the words on the sheet and illustrate them as much as possible. Songs can be laminated and put on a chart stand so they can be flipped through and selected for use later in the year.

SOAP BUBBLE MOVEMENTS

Developmental Level: 3 - 6 years

Description: Blow bubbles and tell the children they must catch them. "Catch this one with your elbow...your chin...your knee. Catch it on your fingertip and blow it back to me. Don't let this one touch the ground." After using real bubbles, blow imaginary bubbles for the children to catch.

Materials: soap bubbles bubble pipe or wand
music - light, airy instrumental selections

Suggestions: This activity could be done indoors or outdoors and would be a good activity to have as a fill-in. Children soon break the bubbles in ways of their own. Children can become silly and pushy when using imaginary bubbles.

IT'S SNOWING

Developmental Level: 3 - 6 years

Description: Sing to the tune of It's Raining, It's Raining

It's snowing, it's snowing.
Cold winds are blowing.
White flakes falling all around.
Covering our little town.
Snow, snow, snow all day
I'll get my sled and go out to play.

Suggestions: Add appropriate actions.

PILGRIMS

Developmental Level: 3 - 6 years

Description: The children make sailboats from styrofoam cut in the shape of a boat with a tongue depressor or pop cicle stick and a white paper sail. The children put the boats in the water play table and blow on the sails to make them go. Talk about the boat they came to America on and how it traveled by windpower rather than a motor. Sing the Mayflower Song to the tune of Row, Row, Row Your Boat.

Blow, blow, blow your boat away across the ocean.
Sailing, sailing on the Mayflower, Pilgrims going home.

Materials: Song sheet with words and pictures to help the children remember the words.

SNOWFLAKE SONG

Developmental Level: 3 - 6 years

Description: Children sing song to the tune of I'm a Little Teapot.

I'm a little snowflake falling down
Out of the clouds and onto the ground.
We all are different, not the same
We have six points and are white like our name.

Children do appropriate motions to the words.

Materials: Song sheet with words and pictures

Suggestions: Use activity to help children gain an understanding of what snow is and the uniqueness of each snowflake. Take a dark cloth and magnifying glass outside after a snowfall and let children look at snowflakes. Using a large magnifying glass on a tripod stand allows more children to observe the flakes at one time. Make snow ice cream for snack using recipe in Feed Me! I'm Yours by Vicki Lansky. New York, Bantam Books, 1974.

SAFETY FINGER PLAY

Developmental Level: 3 - 6 years

Description: Use this activity during Safety Week or transportation unit. Sing to the tune of Here We Go 'Round the Mulberry Bush.

The horn on the car goes beep, beep, beep,
beep, beep, beep.
The horn on the car goes beep, beep, beep,
all through the town

The driver of the car says stay in your seat, stay in your seat, stay in your seat.
The driver of the car says stay in your seat, all through the town.

The wipers on the car go (swish, swish, swish).....
The door on the car goes (open and shut).....
The lights on the car go (blink, blink, blink).....
Add the obvious hand movements.

Suggestions: Vary activity to sing, "People on the bus go up and down" and use chairs arranged in a column to represent a bus. Children sing song and move in chairs. Activity can be used to review front, back and ordinals (1st, 2nd, etc.) See related activities, Art: Making a School Bus and Literature: Big Red Bus.

AUTUMN

Developmental Level: 3 - 6 years

Description: Help children to understand leaves fall in autumn and they are different colors. Teach the word "autumn" and this song to reinforce this word and concept. Sing to the tune of London Bridges.

Autumn leaves are falling down (Children make their
Falling down, falling down, arms rise and fall
Red and yellow to show how leaves
Orange and brown fall)
It is autumn!

Materials: Song sheet with words and pictures

Suggestions: Leaves could be made from colored construction paper and dropped by the child holding it when the color word is sung.

TELEPHONE SONG

Developmental Level: 3 - 6 years

Description: Children divide into two groups or pair off in partners to sing this song.

Party 1 sings: Hello! Hello!
And how are you today?

Party 2 answers: Hello! Hello!
I'm very fine today.

Party 1 sings: Come out. Come out.
Come out with me to play.

Party 2 answers: All right. All right.
I'll be there right away.

Materials: Pretend telephones or play telephones.

Suggestions: See related activities, Art: "Our Town", and Literature: "The Little House" and "Papa Small".

THE FIRE

Developmental Level: 3 - 6 years

Description: Teach children this song and finger play line by line after modeling once.

Fire, fire, fire, fire	(put hands to mouth as if yelling)
Hear the siren blowing.	(cut hand by ear)
Fire, fire, fire, fire	(put hands to mouth)
Everybody's going.	(pretend to drive fire truck)
Climb the ladder	(climbing motion with legs)
Squirt the hose	(pretend to spray fire out)
Swish, swish, swish,	(pretend to spray fire out)
Out the fire goes.	

A SNOW PARTY

Developmental Level: 3 - 6 years

Description: If you can't go skating and sleigh riding with the children, you can always pretend. You can "feel" the rhythm of the following songs easily and can do many actions to them.

Materials: record player
records - Sleigh Song by LeRoy Anderson or Skaters Waltz.

Suggestions: Skaters Waltz is a good record for skating, gliding motion. Sleigh Song is a good record for galloping and trotting motion, ringing bells, cracking whip and holding reins.

ORANGE TREE

Developmental Level: 3 - 6 years

Description: Children sing the song to the tune of Lemon Tree.

Orange tree, very pretty,
And the orange flower smells sweet.
Oh, the fruit of the orange tree
Is delicious to eat.

Suggestions: Have oranges for the children to feel, smell and taste.

MR. BARBER

Developmental Level: 3 - 6 years

Description: When a child gets a haircut use the following chant.

While I sit in your BIG chair.
Snip a little here,
Snip a little there.
Mr. barber cut my hair.

Materials: chair mirror

Suggestions: Makes child feel less self-conscious because all children want to be the one receiving an imaginary haircut.

MOVING BY RHYTHM

Developmental Level: 3 - 6 years

Description: When it is time to move from one activity to another use the piano to tell students how they should move. Call on one or two students at a time. Begin with only two concepts, fast and slow for example. Then add more, such as quietly and loudly. Ask the child to tell you how he is going to move.

Materials: piano

Suggestions: You may have to model appropriate actions to music for some children.

PARACHUTE TO MUSIC

Developmental Level: 3 - 6 years

Description: Space children around a parachute and have them do activities with the parachute to fast, slow, loud, soft, etc. music. Some actions that can be done are: going around the parachute, bringing the parachute up and down; and having the children run under the parachute.

Materials: small parachute music (record, tape or singing)

Suggestions: The teacher really needs to be "in control" during this activity or else the stimulation might cause confusion. Also, the spacing of children around the parachute is important, or else the parachute will sag on one section.

SHAPES - MARCHING BAND

Developmental Level: 3 - 6 years

Description: Present children with a selection of rhythm band instruments and ask each child to choose an instrument that is shaped like a circle, a square, or a triangle. They play their instruments when marching and teacher sometimes asks "only the circles play" or the "squares" or the "triangles".

Materials: rhythm band instruments - drums, tamborines, cymbals, finger cymbals, triangles, wood blocks, sand blocks
record player and record, Mod Marches by Hap Palmer is good.

Suggestions: Helps children see instruments in a new way - according to shape. Ask children to match shapes or trade shapes (circles trade with squares)

INTERPRETING MUSIC THROUGH BODY MOVEMENT

Developmental Level: 3 - 7 years

Description: Form a large circle. Drop hands. Children pretend to be dolls. Play piano or drum to determine what the music is telling the dolls to do. Children listen for walking, running, marching, sliding, or hopping music. Ask the "dolls" to do what the music tells them to do and to listen for changes.

Materials: drum or piano

Suggestions: There might be a need for more room than a circle allows. Concepts emphasized can include gross motor, auditory discrimination, motor planning and interpretation (reasoning).

ANIMALS AT THE ZOO

Developmental Level: 3 - 7 years

Description: Play record. Children pretend to go to the zoo and see the animals. Children pretend to move like the animals.

Materials: record - Developmental Motor Skills for Self-Awareness by Georgianne Liccione
(this record comes in a vocal or instrumental version)

FISHING

Developmental Level: 3 - 7 years

Description: Sing the song about fish. After song, children "fish" - using a pole with a string and a magnet on the end - in a box with pictures of fish relating to concepts such as "red fish", "big fish." Each picture has a paper clip on it. When children "catch" fish, they name picture.

Lit - tle fish goes out to play, He
wig- gles his fins, then swims a - way; He
swims and swims in the wa - ter bright, He
o -pens his mouth and takes a bite! Mmmmmm! Tastes good!

Materials: pole with string or yarn with a magnet attached
pictures of "long fish", "short fish", "blue fish", etc.

Suggestions: Allow plenty of time for activity.

COLOR CODED XYLOPHONE PLAYING

Developmental Level: 3 - 7 years

Description: Use color chips to indicate tone on xylophone which are color-coded. Place color chips in appropriate order in front of child. Have child hit notes according to chip colors to produce a simple melody.

Materials: xylophone and colored chips

Suggestions: By varying the number and notes of the melody requested of each child according to their ability and by giving more or less physical and/or verbal aid success is guaranteed for all the children. For older children match numbers with colors and fade color chips to number cards.

I WENT TO THE DOCTOR

Developmental Level: 3 - 7 years

Description: Teach the chant with the actions. Introduce the verses slowly enough so the children retain the sequence.

I went to the doctor and the doctor said,
"You've got to have rhythm in your hands.
I've got rhythm in my hands (clap, clap)
I went to the doctor and the doctor said,
You've got to have rhythm in your feet. (stamp, stamp, clap, clap)

Succeeding verses: head (nod, nod)
eyes (blink, blink)
hips (move hips and say woo, woo)

SOUND STORY

Developmental Level: 3 - 7 years

Description: Choose a simple, familiar story with clearly identified characters who appear in the story several times. Choose an appropriate instrument to represent each character. As the teacher reads the story, ask each child who holds an instrument to play it when he hears his character mentioned. Read again. Talk about making the instrument express the character's feelings or how he's acting.

Materials: Rhythm band instruments: triangle drums
sticks shakers

Suggestions: Some children need verbal cueing. Fear might be demonstrated by shaking, tip-toeing by lightly tapping, and running by excessive rapid tapping.

EC.EEI: Project Wisconsin/1979

COUNTING ACTIVITY

Developmental Level: 3 - 8 years

Description: Construct toy train and mountain or use a rather large commercial toy train with a papier-mache mountain. The children sing an adapted version of She'll be Comin' Round the Mountain which allows for counting the number of items placed in the car behind the engine. Some children load the toy train with various items such as blocks, toy animals, etc. and push it around the mountain to the tune and then other children and teacher count the items.

She'll be comin' round the mountain when she comes,
when she comes.
She'll be comin' round the mountain when she comes,
when she comes.
She'll be comin' round the mountain, she'll be
comin; round the mountain,
She'll be comin' round the mountain when she comes..

Other verses:

She'll be loaded down with (two) things when she comes..
(use appropriate number)

Let us count them, one by one, one by one, one by one...

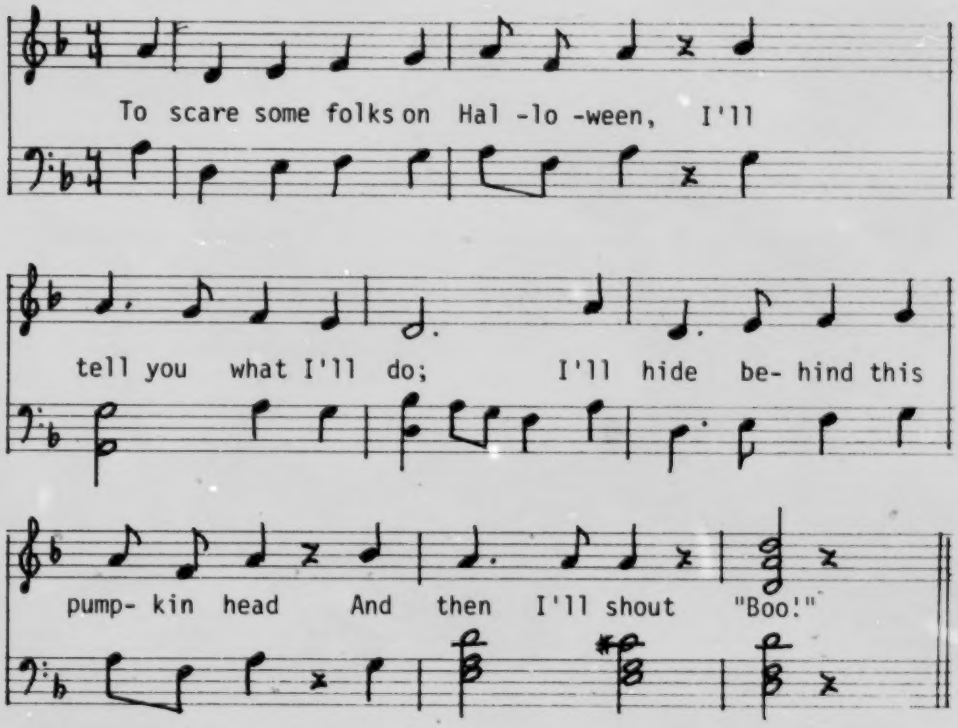
Materials:
toy train consisting of engine and one car
train track and toy mountain
piano or record to introduce song
blocks
toy animals

Suggestions: You can also make train out of large boxes. Connect the second box to the first and allow a child to step through the box becoming the conductor of the train. Adapt activity to teach shapes or colors. Keeping items concealed before placement in the train car adds to the suspense.

JACK O' LANTERN SONG

Developmental Level: 3 - 8 years

Description: Children sit in a circle and sing the song. One child hides behind a large cardboard pumpkin picture and pops out from behind when everyone yells "Boo".



Materials: Large cardboard pumpkin picture with eyeholes cut out.

Suggestions: Cut the eyeholes in the pumpkin picture to make it look like a large mask. Some children who are afraid of wearing masks and seeing others wearing masks may begin to enjoy masks by singing this song repeatedly for a week before Halloween.

FUN IN THE SNOW

Developmental Level: 3 - 8 years

Description: Play record which has different songs to go with different activities. The children can move like pine trees swaying in the winter wind; rolling, packing, throwing, shoveling snow; snowflakes dancing; and fat, plump snowmen, etc.

Materials: Winter Pantomime by Lucille Wood, Bowmar Records.

LIGHT DANCING

Developmental Level: 3 - 8 years

Description: Hang a white sheet over a rope, or across a doorway. Darken the room. Play various kinds of music while one child dances behind the sheet with a light. This can be done in two different ways. A child can flash a light on the sheet in various patterns or you can have the child dance between a spotlight and the sheet.

Materials:
white sheet
flashlight/spotlight
music
means of hanging the sheet

Suggestions: Have the room as dark as possible. Use the brightest spotlight possible, for the sharpest shadow. Be sure the spotlight and sheet are fastened securely - they will probably get bumped as the dancers exaggerate their movements.

SNOWFLAKES FALLING

Developmental Level: 3 - 8 years

Description: Children sing song with actions to the tune of Skaters Waltz.

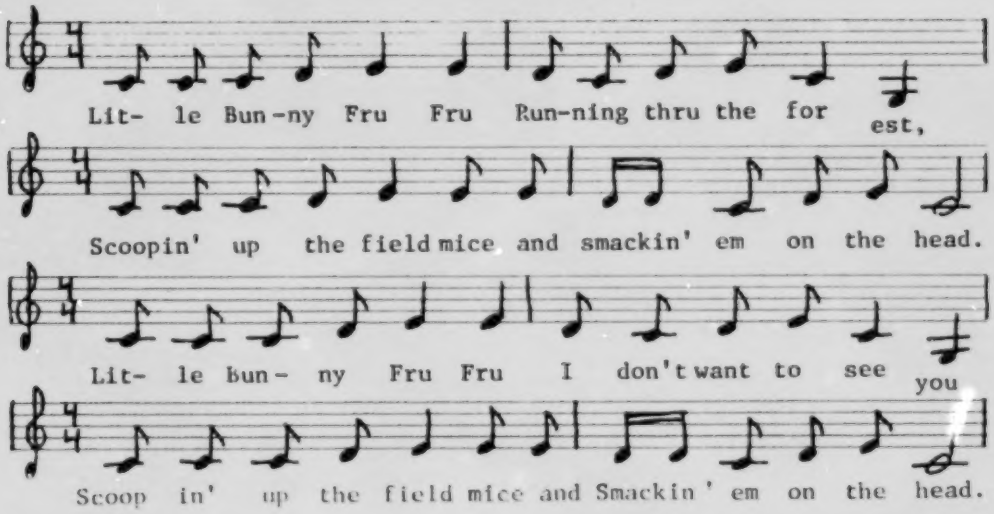
Snowflakes falling (lower arms with fingers fluttering)
Can you count them one-two-three (point and count)
Children laughing, throwing snow (scrap up snow & throw)
At you and me (point to you and me)
Dressed so warm we (hug arms around self)
Run and jump and play in the new fallen snow (run & jump)
See the snowflakes softly falling (lower arms and flutter fingers)
Hear the north wind blow (cup ear)
Oooooooo (all say ooooooo).

LITTLE BUNNY FRU-FRU

Developmental Level: 3 - 8 years

Description: Teacher sings song and models actions for children.

Chorus:


Lit- le Bun-ny Fru Fru Run-ning thru the for est,
Scoopin' up the field mice and smackin' em on the head.
Lit- le bun- ny Fru Fru I don't want to see you
Scoop in' up the field mice and Smackin' em on the head.

Actions:

1) Make bunny with hand or hold up two fingers, bounce bunny.
2) Make scoop with right hand, slap right hand with left.

Spoken:

Down came the good fairy, and she said:

Little bunny fru-fru, I don't want to see you
(shake finger with reprimand)
Scoopin' up the field mice and smakin' em on the head.
(make scoop with right hand, slap right hand with left)

Verses (spoken):

1- I'll give you 3 more chances or then I'll turn you into a goon! So the next day....(chorus)
2- I'll give you 2 more chances or then I'll turn you into a goon! So the next day....(chorus)
3- I'll give you 1 more chance or then I'll turn you into a goon! So the next day....(chorus)
4- That was your last change...Poof! You're a goon! and the moral of that story is...HARE TODAY, GOON TOMORROW.

Suggestions: Hold up appropriate number of fingers for verses.

I'M A PERSON

Developmental Level: 4 - 6 years

Description: Children sing chanting song which helps develop self-concept. After the children know the song well, role play the leader and children

Verses:

2- Are you a coat" No I'm not: Are you a hat?
No I'm not! Are you a dog or are you a cat?

3- Are you the wind? No I'm not! Are you the air?
No I'm not! Are you a horse or are you a bear?

4- Are you a train ? No I'm not! Or an airplane?
No I'm not! Are you the snow or are you the rain?

5- Are you a tree? No I'm not! Or a bumblebee?
No I'm not! Are you the lock or are you the key?

6- Are you a clock? No I'm not! Or a warm sock?
No I'm not! Are you a stone or are you a rock?

Materials: piano, guitar or autoharp

Suggestions: Add hand and body actions and/or use props for motivation.

FIVE LITTLE SNOWMEN

Developmental Level: 4 - 6 years

Description: This is a counting rhyme with a lot of repetition. Adapt the number to the size of your group. Use flannel figure snowman and let children remove snowmen at appropriate part of song.

Five little snowmen fat.
Each with a funny hat.
Out came the sun and melted one,
What a sad thing was that.
Down, down, down.

Materials: flannel board flannel snowmen figures

Suggestions: See related activities, Art: Snowmen and Literature: The Snowy Day.

THIS IS THE WAY WE WASH OUR HANDS

Developmental Level: 4 - 6 years

Description: Children stand in a circle and sing song with appropriate hand motions. Sing to the tune of Here We go "Round the Mulberry Bush.

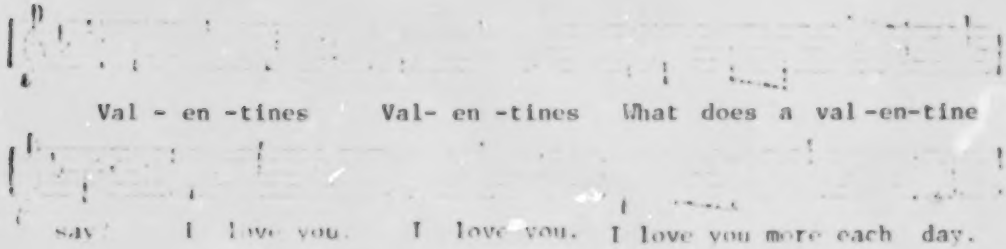
This is the way we wash our hands, wash our hands, wash our hands.
This is the way we wash our hands, so early in the morning.
This is the way we wash our face.....
This is the way we brush our teeth.....
This is the way we comb our hair.....

Suggestions: Repetition in song helps to develop auditory memory skills. Higher level children can make up their own verses.

VALENTINES

Developmental Level: 4 - 6 years

Description: Play a game with the children while singing the song. Put a valentine in a box. One child opens the box to "read" the valentine while singing the first line, then sing the second line.



Materials: valentine box valentines

Suggestions: Put actions (a combination of gestures and signs) to the words for the children to do when they sing the song to their parents.

MARCHING SONG

Developmental Level: 4 - 6 years

Description: Children sit in a circle. One child is chosen to march around the circle in rhythm to the music while the other children sing. As the number increases, more children march.

Materials: Learning Basic Skills Through Music, Vol. 1, "Marching Song." a Hap Palmer record
record player

Suggestions: This song can be used to reinforce counting 1-5 using auditory and visual cues.

SPRING SONG

Developmental Level: 4 - 6 years

Description: Sing this song for a week. Add a verse each day. Use this song the week before the first day of spring. Have a picture for each verse. Sing to the tune of Are You Sleeping.

Verse 1- Spring is coming, Spring is coming
(Robins singing((Robins singing)
Spring is coming, Spring is coming
(Robins singing) (Robins singing)

Verse 2- Flowers growing

Verse 3- Pussy willows

Verse 4- Planting seeds

Verse 5- Butterflies

Suggestions: After they learn the song, the group can be divided into the flowers, the pussy willows, farmers, etc., Each group sings their verse. Add musical instruments such as the triangle during flowers growing, rhythm sticks for planting seeds, strum autoharp for butterflies, etc..

THE GREEN SPECKLED FROGS

Developmental Level: 4 - 6 years

Description: Children repeat verses of this finger play with teacher using appropriate hand actions.

Three green speckled frogs,
Sat on a speckled log,
Eating the most delicious bugs, yum, yum, yum.

One jumped into the pool,
Where it was nice and cool.
Now there are two green speckled frogs.

Repeat verse decreasing number each time. At the end, the last line is: Now there are no green speckled frogs.

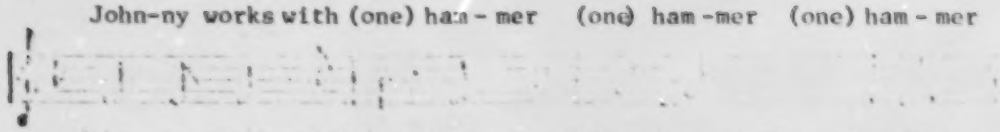
Materials: Toy props or flannel board and pictures.

Suggestions: Have children act out lines using large blocks for log and rug for pool.

JOHNNY WORKS WITH ONE HAMMER

Developmental Level: 4 - 6 years

Description:



Verses:

1. one hammer (pound right fist on right knee)
2. two hammers (pound both fists on knees)
3. three hammers (tap right foot along with fists)
4. four hammers (tap both feet along with fists)
5. five hammers (move head back and forth along with other movements).

Suggestions: Variations of song include "Johnny has one friend.... two friends, etc., or Johnny plays with one drum...., Johnny plays a woodblock, etc., having each child play a different instrument for each verse (up to five instruments).

COPYCAT

Developmental Level: 4 - 6 years

Description: Teacher says the chant first and uses her own name (she wears the cat ears). She chants each line and children chant each line back. Then she does a motion (at end of chant), the children copy the motion. The teacher puts the cat ears on one of the children and uses his/her name.

Materials: copy cat ears

Chant: Let's play Copycat just for fun.
Let's copy (Mary) - she's the one,
Whatever she does, we'll do the same,
That's how to play the Copycat game.

Suggestions: Variations - Touch one body part.
Touch two body parts in sequence.
Touch three body parts in sequence.
Do two actions.
Different clapping patterns with eyes open.
Different clapping patterns with eyes closed.

MR. ALLIGATOR

Developmental Level: 4 - 6 years

Description: Children learn following finger play with teacher using proper emphasis and "snap" to make it fun and exciting.

Five little monkeys sitting in a tree
Teasing Mr. Alligator, (teasing gestures)
"You can't catch me!"
And along comes Mr. Alligator and snap!
(use arms and hands for Mr. Alligator's jaws; snap them shut!)

Four little monkeys sitting in a tree
Teasing Mr. Alligator, (teasing gestures)
"You can't catch me!"
And along comes Mr. Alligator and snap!
(as in verse 1, snap arms and hands shut!)

Three, Two, One little monkeys survive until...

No more monkeys sitting in a tree
Teasing Mr. Alligator
"You can't catch me!"
'Cause Mr. Alligator ate them all up!

WHAT IS YOUR NAME?

Developmental Level: 4 - 6 years

Description: Have children stand in a circle and sing along or listen to the song, "What is Your Name?" on the record. Have children take turns answering the question.

Materials: Hap Palmer record Learning Basic Skills Through Music, Vol. 1, Educational Activities, Inc.
record player

Suggestions: You can use song at the beginning of year to help children learn each other's names. Song reinforces self-concept, listening and language skills.

DAYS OF WEEK SONG AND ACTIVITY

Developmental Level: 4 - 6 years

Description: Each child is given a sign with a day of the week to be worn around the neck. One child stands and leads imitation for the activity mentioned in his/her verse. All children participate in the activity. Sung to the tune of This is the Way We Wash Our Clothes.

This is the way we sing a song, sing a song,
sing a song,
This is the way we sing a song, all on a
Sunday morning.

2- walk to school - Monday
3- skip along - Tuesday
4- print our name - Wednesday
5- bounce a ball - Thursday
6- clap our hands - Friday
7- rake the leaves - Saturday

Materials: Make tagboard signs with the days of the week spelled out.

Suggestions: Useful for teaching day succession as well as day-word recognition for more able students.

CLAP AND REST: MOVE AND REST

Developmental Level: 4 - 7 years

Description: These two songs encourage children to listen and imitate sound patterns, and counting/listening skills are reinforced. Example: "Clap two beats and then rest two beats (clap, clap, rest, rest), clap three beats then rest one beat (clap, clap, clap, rest).

The "Move and Rest" song follows the same pattern only the children move their bodies in some way and then stop during the rest beats.

Materials: Hap Palmer record, The Feel of Music, "Clap and Rest", "Move and Rest"

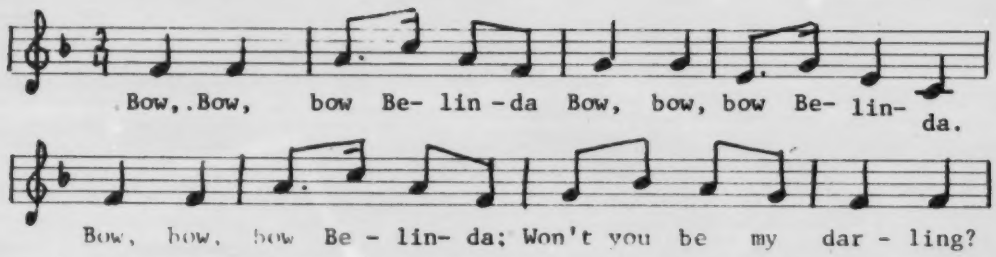
Suggestions: Teach the procedure to children before listening to the record. Children will need a lot of practice before imitating patterns correctly.

EC.EEN Project/Wisconsin/1979

BOW BELINDA

Developmental Level: 4 - 7 years

Description:



Materials: Bow Belinda, Music for Early Childhood, New Dimensions in Music, American Book Co.

Suggestions: You can use this song in connection with language units such as verbs describing actions of animals (slide, hop, gallop, swim, etc.), verbs describing actions of body parts (shake, scratch, nod, etc.), and expressions of feelings (smile, cry, giggle, etc.). You can use pictures to illustrate the actions. The simple lines of the song are easy for children to learn.

SOFT AND LOUD, SLOW AND FAST

Developmental Level: 4 - 7 years

Description: These two songs can be used in many ways. They are instrumental pieces that can be used with rhythm instruments, clapping, or moving. They both involve understanding of the concepts (loud, soft, fast, slow), listening skills, and performing accordingly.

Materials: Hap Palmer Record, (Educational Activities, Inc.), "The Feel of Music", Songs: Slow and Fast, and Soft and Loud.

Suggestions: Let the children demonstrate their interpretations to each other.

IDENTIFYING INSTRUMENTS BY SOUND

Developmental Level: 4 - 8 years

Description: Children all get a chance to play instruments. Either the teacher or a child goes behind a screen and plays an instrument. The children are instructed to circle the picture of the instrument they heard with a certain color on their individual sheet. Another instrument is played, children circle with next color teacher requests.

Materials: rhythm band instruments:

triangle	shakers	sticks
drum	tambourine	sand paper blocks

crayons
ditto sheet with pictures of instruments

Suggestions: Enjoyable activity involving auditory discrimination, auditory-visual-motor planning, auditory memory and visual memory. The lesson is easily modified. This is done by requiring more or less skills of individual children.

FLUORESCENT BALL THROW

Developmental Level: 4 - 8 years

Description: Paint balls with fluorescent paint. Children pair up and practice throwing balls to and fro at different levels. Then, after some practice, the children and teacher begin counting and throwing the balls on a particular count. For example, they may count one, two three, and throw a ball on the fourth count. Later music is introduced and the teacher and children count to the music and throw on the designated beat. (Original idea adapted for handicapped from activity completed at UW-River Falls in Aesthetic Educ. Center by permission of Interdisciplinary Arts Team).

Materials: fluorescent paint
music (preselected)
sufficient balls for every two children

Suggestions: Turn off lights for motivation. Another idea is to use painted hoops or other items which the physical therapist may suggest would be useful in developing certain skills. Introduce procedures slowly.

THE GOBLIN IN THE DARK

Developmental Level: 4 - 8 years

Description: This is a song and game version to be used at Halloween. Sung to the tune of The Farmer in the Dell. Form a circle.

The Goblin in the dark, the Goblin in the dark,
Hi, Ho, for Halloween, the Goblin in the dark.

The Goblin takes a witch....
The witch takes a cat....
The cat takes a bat....
The bat takes a ghost... (then all turn around the circle saying:
The ghost says BOO!)

Suggestions: Eight or more children are needed to play this game.

LITTLE RED CABOOSE

Developmental Level: 4 - 8 years

Description: Discuss various sounds associated with trains. Have one child be the brakeman and shout--"All Aboard." Some of the children can say "chug-chug-chug" to give the impression of the engine noise. Have the children put their hands on the shoulders of the child in front and walk around singing the song (chant).

Little red caboose,
Little red caboose,
Little red caboose behind the train.
Smoke stack on its back
Rumbling down the track,
Little red caboose behind the train.

MUSICAL GAME

Developmental Level: 4 - 8 years

Description: Children skip about while the music is playing. When the music stops, the children carry out a direction previously given by the teacher (i.e., "when the music stops touch your toes", "go and stand near the door", etc.).

Materials: piano or record large room

CLASSIFYING INSTRUMENTS ACCORDING TO SOUND

Developmental Level: 4 - 8 years

Description: Use four cardboard boxes. Cover two boxes with red paper and cover the other two boxes with blue paper. On the red boxes put pictures to indicate loud and soft. On the blue boxes put pictures to indicate high and low. Set out different kinds of instruments and noise makers. Talk about loud, soft, low and high. Have the children decide which box to put each instrument in.

Materials: four cardboard boxes; red and blue paper; instruments; pictures to label boxes

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BUSY BEE

Developmental Level: 4 - 8 years

Description: This is an active game to develop following directions. Each child finds a partner. The teacher gives a series of commands such as "partners put your hands together," "partners put your backs together", etc.. After a few commands say "Busy Bee" and all get new partners. Then go on as before. Excellent in teaching body parts.

Materials: large space; an even number of children

CAN YOU CATCH

Developmental Level: 5 - 6 years

Description: Two children make a bridge with their arms. The other children go under the bridge in a line, each holding a card. Sing to the tune of London Bridge is Falling Down.

Can you catch (the number 3, (number 3), (number 3),
" " " (the letter A),
" " " (the color blue)
Can you catch (the number 3, - - (the number 3)....

When the child is caught, he becomes part of the bridge and and one of the children making the bridge gets in line.

Materials: set of 0-10 number cards; set of individual letter cards; set of color cards; set of shape cards

Suggestions: Other variations might be having children go backwards or sideways under the bridge. For younger children use the children's names. Use "set of three" instead of "number three" when learning sets. This song is on Hap Palmer's record Math Readiness.

COUNT-UP/ COUNT-DOWN

Developmental Level: 5 - 6 years

Description: Each child holds a number card. Children line up in order, sitting down as they sway to the rhythm of the music. Each child stands up and holds his/her card up when it is called in the song for the count-up. Each child sits down when his/her number is called in the count-down.

Materials: set of 1-10 number cards record player
Record - Hap Palmer "Count-Up/Count-Down", Math Readiness Vocabulary and Concepts

Suggestions: Vary activity by having each child turn a half circle when his/her number is called, or have the children hold their card over their heads for count-up and place in their lap for count-down.

I AM A TUGBOAT

Developmental Level: 5 - 8 years

Description: The song "I Am a Tugboat" provides the children with opportunities to play sandblocks, rhythm sticks, bells, horns, tambourines, triangles, etc., in keeping time to the music and in providing for the special sound effects of the boat. For example, when the song says to sound the fog horn, children should play horns if they have them. When the boat is chugging through the water, children can use the blocks to produce a similar sound, etc.. Let the children see if they can pick out instruments that can represent the sounds in the story.

Materials: rhythm instruments;

sandblocks	bells	triangles
rhythm sticks	tambourines	homemade devices

"I Am a Tugboat" by Rocking Horse Records: Songs and Stories about Tugboats, 88th St.Francis St., Newark,NJ

Suggestions: Activity works best over a number of sessions as each child wants to try each of the instruments. Relate this activity to brief stories about tugboats and discussion of tugboats and their use.

SOUND COLLAGE

Developmental Level: 5 - 8 years

Description: A group of children and a teacher collect a set of environmental sounds on tape. Later the sounds are played for another group of children and they attempt to identify the sound producers. The whole activity is designed to make the children more aware of sounds within their immediate environment. Later pictures may be drawn to go with the collage or children and teachers may make a story based on the sounds on the tape.

Materials: tape recorder and tapes paper if drawings are desired
crayons
experience story paper if planning to write story

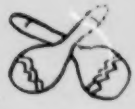
Suggestions: Collect sound collages, make up stories, and print homemade slide background.

ALPHABET SONG

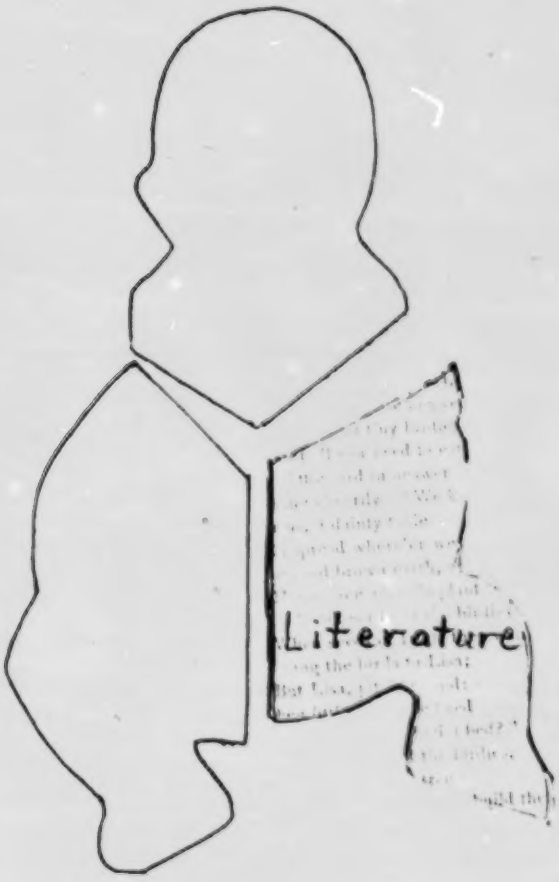
Developmental Level: 5 - 8 years

Description: Place large alphabet letters in a circle formation. Children march around the letters singing the alphabet song. The teacher rings a bell and stops the music. All the children pick a letter. The teacher reviews each letter and the song begins again.

Materials: Large alphabet letters



Literature Activities



in

Habilitation of the
Young Handicapped Child

THE CIRCUS

Developmental Level: 1½ - 6 years

Description: This book has no words but has big, beautiful pictures of many activities, animals, and people in a circus. Allow the children to comment on the pictures.

Materials: Circus by Brian Wildsmith, Watts, 1970.

AFTER A BATH

Developmental Level: 2 - 5 years

Description: Children make up actions to fit poem.

After A Bath by Aileen Fisher

"After my bath I try, try, try
To wipe myself till I'm dry, dry, dry.
Hands to wipe and fingers and toes
And two wet legs and a shiny nose.
Just think how much less time I'd take
If I were a dog and could shake, shake, shake."

Materials: poem (may be found in Childcraft, Vol. 1)
pictures of children taking a bath
towels for acting out poem

Suggestions: This can be used when working on body parts or on keeping clean. Water play can be incorporated to increase awareness of body parts. Different textured towels can be used for tactile stimulation.

WHERE IS THE BUNNY?

Developmental Level: 2 - 5 years

Description: This is a very simple story in which a bunny hides from a puppy. It can be used for spotting detail in pictures, for teaching prepositions and for acting out the story as it is read.

Materials: Where is the Bunny? from Oxford University Press

WHAT SHALL I PUT IN THE HOLE THAT I DIG?

Developmental Level: 2 - 7 years

Description: The simple text tells the story of what happens to a seed that children put in a hole that they dig. The seed gently covered with dirt, with rain to give it a drink, and sun to make it warm will grow. This is a natural for the children to dramatize. A wash basket can be a hole in the ground large enough to hold a seed child, covered up with a dirt blanket. And the cloud child with his sprinkling can and the sun child with warm rays nurture the seed until it stretches up and grows.

Materials: What Shall I Put in the Hole That I Dig?, Whitman Publ. Co., Racine, WI, 1966.

pail of dirt	seeds
sun circle	rocks
wash basket	blanket
whistles	sprinkling can
sticks	

TEXTURE BOOK

Developmental Level: 2 - 5 years

Description: Paste materials of different textures on pictures of objects and animals. Make a book with the pictures and textures.

Materials:

paper	paste
textures	pictures

Suggestions: Paste textures in a "ready made" picture book. Ask children how each texture feel thus teaching concepts of hard, soft, smooth, etc.

FIVE LITTLE MONKEYS

Developmental Level: 2 - 5 years

Description: The teacher reads and the children do the finger play.

Five little monkeys jumping on the bed
One fell off and hurt his head
Mama called the doctor and the doctor said
"No more monkeys jumping on the bed"
(Repeat using 4-3-2-1 monkeys)

Suggestions: This is a good activity for number concepts and modeling the hand movements. Try making up your own actions.

TOUCH YOUR NOSE

Developmental Level: 2 - 6 years

Description: The teacher demonstrates the appropriate body parts during the rhyme. Aide or able child claps loudly to the rhythm. The children can take turns pounding a drum in correct rhythm.

Rhyme:

Touch your nose. Touch your chin.
That's the way this game begins.
Touch your eyes. Touch your knees.
Now pretend you're going to sneeze.

Touch your hair. Touch your ear.
Touch your two red lips right here.
Touch your elbows where they bend.
That's the way this touch game ends.

Materials: drum

GOODNIGHT MOON

Developmental Level: 2 - 6 years

Description: A simple story about a little rabbit saying good night to all the things in his room.

Materials: Goodnight Moon by Margaret Wise Brown, Harper & Row, 1947, 1977 (paperback)

Suggestions: This could be a tool for parents to use with their children who are afraid of going to bed. They could reenact the story in their child's room.

HALLOWEEN STORY

Developmental Level: 2 - 6 years

Description: Tell The Witch and use a chalkboard to illustrate the poem.

Here is a triangle (1)
Here is a hat (2)
Somebody wears it (3)
Imagine that.
Here is a witch with an ugly face (4)
And on her broom (5)
She flies through space.

Materials: chalk and chalkboard

TEN LITTLE FINGERS

Developmental Level: 2 - 6 years

Description:

I have ten little fingers	(hold up fingers)
They all belong to me	(point to self)
I can make them do things	
Would you like to see?	(point to eyes)
I can open them up wide	(open hand, palm showing)
I can shut them up tight	(close hands)
I can put them together	(clasp hands together)
I can hide them out of sight	(hide hands behind back)
I can swing them up high	(swing hands above head)
I can swing themdown low	(swing hands below waist)
I can fold them quietly	(fold hands on lap)
And sit just so.	

THE GINGERBREAD BOY

Developmental Level: 2 - 6 years

Description: Read the story or use the flannel board to tell the story to the children. To make the story more meaningful, actually act it out. The children make one large gingerbread boy following a cookbook recipe. Take him to the school oven to be baked. When you return, he is missing. Have a school hunt for the runaway gingerbread boy. Incorporate spatial concepts and language in searching the rooms of the school. End the hunt in your classroom where the gingerbread boy is waiting.

Materials: ingredients to make the gingerbread boy
cooperative kitchen staff
school faculty to help participate in the hunt

LITTLE MISS MUFFET

Developmental Level: 2 - 6 years

Description: Make a spider using two circles cut from paper. Attach 8 accordian folded strips to the body for legs and a string loop for a web. Two children can act out the events while the children recite "Little Miss Muffet."

Materials: paper scissors string

Suggestions: Allow the children to taste cheese curds or cottage cheese for a snack. Having children help make spider will avoid problem of children being afraid of the spider.

SNOWMAN

Developmental Level: 2 - 6 years

Description: First, the whole class says the poem, Snowman, several times. Then dramatize it with one child being the North Wind and another being the Snowman.

Once there was a snowman, who lived outside our door.
He wanted to come in my house, and play upon the floor.
So he called the North Wind, and said "Help me! Wind I pray,
I'm completely frozen - standing here all day."
So the North Wind came, and blew him through the door.
Now there's nothing left of him, but a puddle on the floor.

Suggestions: This could also be done with flannelboard cutouts and have the children place them on the board.

THE BIG TURNIP

Developmental Level: 2 - 8 years

Description: Tell and show children story using flannel board characters. Teacher assigns each child to be a character in the play. Teacher sits on the floor with hands clasped over knees - she is the Big Turnip. Children come up one at a time and join in the verse attempting to pull the turnip. Last child to get in line and pull is the Little Mouse and teacher releases grasp, allowing children to fall backwards.

Summary of story: A farmer goes into the fields to pull a big turnip. He pulls and pulls and calls to his wife, saying "Fe, fi, fo, fum, I pulled the turnip, but the turnip would not come." Additional helpers are called and refrain is repeated as each new helper joins the line.

Materials: "The Big, Big Turnip," from Story Telling with the Flannel Board, by Paul S. Anderson, T.S. Denison & Co., Minneapolis.
hats for ears for farmer, wife, cat, dog, rabbit, bird, pig
flannel board
flannel pictures

Suggestions: Flannel board characters are useful as sequence reminders for the children. Be sure play area is barrier free. To reinforce the concept of how combined pulling works, tie a rope to something heavy and have the children try moving it. First let a child try to move it by him/herself and then getting assistance from others.

CHOO! CHOO!

Developmental Level: 2 - 8 years

Description: Tell the children the rhyme while running your fingers up and down your arm. Have the children demonstrate the up and down motion. Use a xylophone to demonstrate a train going up the track one note at a time. The train comes down the track on a reverse scale. Demonstrate listening for high and low pitch. Listen for high and low notes. Also point out fast and slow speeds. Children can use the xylophone to demonstrate.

Choo-o! Choo-o! Choo! Choo!
The little train goes up the track.
Choo-o! Choo-o! Choo! Choo!
But this little train comes quickly back.
Choo-choo-choo-choo-choo-choo
Whoo-o! Whoo-o! (train whistle)

Materials: xylophone, drum to demonstrate fast and slow

Suggestions: This is valuable for the concepts of high and low, and fast and slow.

LION AND THE MOUSE

Developmental Level: 2 - 8 years

Description: Make flannel board figures of characters in the story and let children participate in putting figures on the board at appropriate time in the story. Leave board and figures out so children can tell story in their own way at some time during the day.

Materials: Lion and the Mouse in Jacobs, J. (ed), The Fables of Aesop, Macmillan, 1964.
tagboard magic markers
felt velcro backing

Suggestions: Use this technique with other stories keeping flannel figures simple to provide visual cues.

EXPERIENCE STORY BOOK

Developmental Level: 2 - 8 years

Description: Select a class activity which can be easily sequenced such as making cookies, building a snowman, a field trip, etc.. Use a camera or draw a picture to show your progress. Write an experience story with the class to tell about the pictures. Mount the pictures and write the story on tagboard. Bind with shoestring to make a book.

Materials: an instant developing camera
large piece of paper to write story on
tagboard pieces
shoestring for binding book

Suggestions: Vary activity and number of pictures according to level of ability of the children.

QUEER COMPANY

Developmental Level: 2 - 8 years

Description: There is an element of suspense in this story that keeps the child's attention. Read it several times then let the children take turns putting the body parts on the flannel board.

Materials: "Queer Company" by Francis Nickes from Story Telling with the Flannel Board, Paul S. Anderson, Denison & Co., Minneapolis.
felt magic markers flannel board

SMALL AND TALL

Developmental Level: 2½ - 4 years

Description: Teacher models and the children imitate.

Now I'm small (crouch down)
But now I'm tall (stand up)
Now I'm so little you can't see me at all (crouch way down)
See me grow, grow, and grow (gradually stand up)
Now I'm a giant with a ho-ho-ho, (stand on tip-toes and pat tummy three times)

Suggestions: Use as a finger play

ANIMAL POEMS AND PANTOMIME

Developmental Level: 2½ - 5 years

Description: Poems are read by the teacher and acted out by the children.

I am a bear
I am a bear
My name is Boo
I walk on four legs
As well as two.
But sometimes
I am an important Boo
And then I always
Walk on Two
See, I slowly walk aroun'
With my knees and back
A'bent way down

Elephant Game -

I have a handle and a spout
and four big feet to carry me about.
I use the handle to swat and swing,
and the spout I use for everything.
I like my handle and my spout,
as well as my feet to carry me about.

Suggestions: The poems can be used during a gross motor activity. The children will enjoy acting them out. The words are too difficult for most of the children to remember.

THE LITTLE FIREMAN

Developmental Level: 2½ - 6 years

Description: Listen to the story on the Young Peoples Record, "The Little Fireman". Have the children dramatize the story.

Materials: "The Little Fireman" (Young Peoples Record)
optional props: fire hat, toy fire truck, fire hose

FIVE SILLY CLOWNS

Developmental Level: 3 - 5 years

Description: Put five felt clowns of different colors on a flannel board. Have different children remove one clown after each verse.

Five silly clowns coming through the door,
One ran away and then there were four.
Four silly clowns smiling just for me,
One fell down, then there were three.
Three silly clowns looking at you,
One went to the circus then there were two
Two silly clowns looking for some fun,
One went to sleep then there was one.
One silly clown standing in the sun,
She came to my house then there were none.

Materials: Flannel board felt clowns

Suggestions: Use the poem as a finger play.

ROLY-POLY CATERPILLAR

Developmental Level: 3 - 5 years

Description: The teacher models the poem with the corresponding finger motions. The children imitate the teacher as they learn the poem.

Roly-poly caterpillar (walk finger across left hand)
Into a corner crept, (fold fingers of left hand over caterpillar)
Spun around himself in a blanket (make winding motion around hand)
Then for a long time slept (close eyes)
Roly-poly caterpillar (pretend to wake)
Wakening by and by
Found himself with beautiful wings (put thumbs together and flutter fingers like wings)
Changed into a butterfly (fly the butterfly away).

FIVE LITTLE APPLES

Developmental Level: 3 - 5 years

Description: Teach the children the finger play Five Little Apples. Then have 5 children stand up in front and be the apples.

One child sits down at each line.

Five little apples hanging on a tree
The farmer picked one, then there were four
Four little apples hanging on a tree
The farmer picked one then there were three
Three little apples hanging on a tree
The farmer picked one then there were two.
Two little apples hanging on a tree
The farmer picked one then there was one.
One little apple hanging on a tree
The farmer picked one then there was none .

Suggestions: Lengthen finger play to ten or shorten to three.

LITTLE RABBIT

Developmental Level: 3 - 5 years

Description:

I saw a little rabbit	(hop in place)
That went hop, hop, hop.	
And he had big ears	(put hands on head for ears)
That went flop, flop, flop.	(make ears flop)
And this little rabbit	
Was very, very queer.	
He shook one leg	(shake one leg)
And he wiggled one ear.	(wiggle one ear)

Suggestions: This finger play can be introduced with the Easter unit.

DISH AND THE SPOON

Developmental Level: 3 - 5 years

Description: Children color and draw happy faces on a tagboard dish and spoon. Cut them out. At appropriate time in the rhyme, Hey Diddle, Diddle, the children make them run away.

Materials: tagboard, magic markers, crayons

Suggestions: Make all objects from the rhyme or use some real objects, i.e., plastic dishes and spoons.

EC:EEN Project/Wisconsin/1979

THE ELEPHANT

Developmental Level: 3 - 5 years

Description: The teacher models the poem with the corresponding finger motions. The children imitate the teacher as they learn the poem.

The elephant has a trunk for a nose,
And up and down is the way it goes,
(clasp hands together, extend arms and raise and lower)
He wears such a saggy, baggy hide! (relax body)
Do you think two elephants would fit inside?
(hold up two fingers)

GALOSHES

Developmental Level: 3 - 6 years

Description: Make a replica of a child dressed in raincoat, galoshes and with an umbrella. Play music or record about rain. Talk about what we wear in the rain. Read poem.

Galoshes --by Rhoda W. Bacmeister

Susie's galoshes
Make splishes and sploshes
And slooshes and sloshes,
As Susie steps slowly
Along in the slush.

They stamp and they tramp
On the ice and concrete,
They get stuck in the muck and the mud
But Susie likes much better to hear

The slippery slush
As it slooshes and sloshes,
And splishes and sploshes,
All round her galoshes!

Materials: rain gear the children can play dress up in
poem written on a sheet and illustrated with pictures to aid the children's memory

Suggestions: If everyone wears boots, go outside and splash in puddles and mud. Talk about how it feels and sounds.

JACK FROST

Developmental Level: 3 - 6 years

Description: Talk about Jack Frost being an imaginary person and about all the things he does. After doing the finger play have the children be Jack Frost. Put finger paint on the window panes and let them make paintings and designs of their own.

When Jack Frost comes (rub hands together in excitement)
Oh! What fun!
He plays pranks on everyone, (shake finger at Jack)
He'll pinch your nose (pinch nose)
And bite your toes (touch toes)
But where he goes
Nobody knows. (shrug shoulders)
He paints upon the window panes (painting motion)
Tin soldiers, teddy bears, and trains,
He nips the leaves from off the trees (pretend to pull leaves)
This little man nobody sees. (shake head "no")

Materials: white finger paint

Suggestions: Whipped snowflakes can also be used.

FLANNEL BOARD INDIAN STORY

Developmental Level: 3 - 6 years

Description: Tell a story about a big Indian and his little Indian boy Follow the sequence of the materials listed to tell the story; just tell it in your own words.

Materials: Make from felt or from paper with felt on the back,
one big and little Indian
one big teepee and one little teepee
one big feather and one little feather
one big canoe and one little canoe
one big fish and one little fish
one big fire and one little fire
one big, warm buffalo robe and one little, warm buffalo robe

Suggestions: Children can retell the story or act it out. It's filled with many useful language concepts and is easy to adapt to almost any group. It's suggested that the big Indian eat the little fish and the little Indian eat the big fish - so he would someday grow big too. See related activities, Art: Indian Vest and Music: Indian Chief Song.

THE RED MITTENS

Developmental Level: 3 - 6 years

Description: Read the story The Red Mittens. Make red mittens out of construction paper and yarn. Dramatize the story.

Materials: construction paper yarn
The Red Mittens by Laura Bannon, Houghton-Mifflin, 1946.

STORY TIME

Developmental Level: 3 - 6 years

Description: If you have two copies of the children's favorite stories cut one of them (cut out main characters and scenes) and glue small pieces of felt onto the back of each. After the children have heard the story repeatedly, the children can retell the story on the flannel board with the cutouts.

Materials: glue felt flannel board

BIG RED BUS

Developmental Level: 3 - 6 years

Description: As the teacher reads each page, the children act out what the people on the bus are doing.

Materials: Big Red Bus by Ethel and Leonard Kessler, Junior Books, Doubleday Co., Inc., Garden City, NY, 1957.

Suggestions: This is a short story and easily holds the children's attention. See related activities, Music: The Wheels on the Bus and Art: Making a School Bus.

BOA CONSTRICTOR

Developmental Level: 3 - 6 years

Description: Poem read by teacher, acted out by children. (a flannel snake can be made for the flannel board)

Oh, I'm being eaten
By a boa constrictor,
A boa constrictor,
A boa constrictor.
I'm being eaten by a
Boa constrictor, And I don't
Like it - one bit.
Well, what do you know?
It's nibblin my toe,
Oh, gee,
It's up to my knee,
Oh, my,
It's up to my thigh,
Oh, fiddle,
It's up to my middle,
Oh, heck,
It's up to my neck,
Oh, dread
it's up to myyyyyh.....

Materials: poem flannel board cut out snake

Suggestions: This can be used to work on names of body parts. A long stuffed snake can also be used. Have the children touch body parts as they are being named.

THREE LITTLE KITTENS

Developmental Level: 3 - 6 years

Description: Read and act out the story. Make pie cookies for snacktime so each child can have his/her own little pie. Children can pretend they are kittens eating their pie.

Materials:

Pie Cookies	pie crust dough
round cookie cutter	jelly
fork and spoon	oven

Three Little Kittens, retold by Tony Palazzo, Doubleday, NY, 1961

Each child cuts out two circles with cookie cutter. Put a teaspoon of jelly on one circle then lay the other circle on top. Press edges together with the fork (all around). Bake until browned.

PAPA SMALL

Developmental Level: 3 - 6 years

Description: The simple story outlines basic family activities for each day of the week and provides an understandable model for dramatic play and/or pantomimes. Pantomimes are good for creative motor encoding, but young children often need visual cues to stimulate their motor ideas. The illustrations provide good "hints" (although a little outdated as far as sex roles!) Some pantomime ideas are: Papa Small shaves in the morning; Mama Small sweeps the floor; Paul and Billy Small set the table, etc.

Materials: Papa Small by Lois Lanski, Henry Z. Salck, Inc., NY, 1951

Suggestions: Dramatic play during free time nurtures pantomime expression. However, the scene is somewhat more challenging when your friendly audience is guessing what your action is portraying. Formulating "guesses" is good functional language practice. See related activities, Art: Our Town and Music: Telephone Song.

BLUE STORIES

Developmental Level: 3 - 6 years

Description: Children view Clearvue filmstrip story, "Bobby Blue," and the select four to six pictures from a catalog representing blue items. The children then attempt to construct their own story about these blue items using two or three sentences for each item. Teacher and students make a story in booklet form for the children to keep. At the next session, each child retells his/her story with the aid of the pictures. Basic objectives are to increase listening skills, aid child in learning to recognize the color blue, provide child with an opportunity to use reasoning and expressive skills in producing his/her story, and to provide for a means of assisting the child in improving his/her long term memory skills.

Materials: filmstrip depicting a story about a particular color such as Clearvue, Inc., 6666 N. Oliphant Ave., Chicago, IL 60631
paper for gluing pictures on paper for writing story
catalogs for selecting pictures

Suggestions: Other color filmstrips can be used depending on which color the children need help on.

LITTLE BLACK SAMBO

Developmental Level: 3 - 6 years

Description: Read and act out story. Make butter and pancakes for snack-time. Have each child bring a small jar from home. Pour a small amount of cream in it and a shake of salt and let each child shake until it becomes butter. He/she can then use it to put on his/her pancakes, just like Little Black Sambo!

Materials:
- cream
- salt
- pancake mixture
- electric frying pan
- jars
- Little Black Sambo illustrated by Helen Bannerman, Golden Press, Western Publishing Co., 1976.

SNOW

Developmental Level: 3 - 6 years

Description:
Snow is on the house. Snow is on the ground.
Snow is on my head. Snow is all around.

Snow is on the house. Snow is on the ground.
Snow is on my boots. Snow is all around.

Snow is on the house. Snow is on the ground.
Snow is on my mittens. Snow is all around.

Materials:
- vocabulary cards with individual pictures of clothing
- a large winter chart of a snowy day incorporating all the words to be used in the song/poem
- a chart of the song/poem
- real winter clothing and snow if necessary

Suggestions: This is a good review of some simple winter clothing. Any vocabulary can be used. It can be said, sung, or simply chanted. This can be taught outside the first time for the actual experience.

THE CARROT SEED

Developmental Level: 3 - 6 years

Description: Read the story. Do the finger play with children. Show the children carrot seeds and the carrots that grow from the seeds.

Now we plant the carrot seed (planting motions)
Rain and sun are what they need (rain with fingers, sun with arms above heads)
Soon the carrots begin to grow (squat and rise up)
Green tops waving to and fro (put arms above head and move body back and forth)

Materials: The Carrot Seed by Ruth Krauss, Harper & Row, 1945
large sheet of paper with words and pictures of finger play

Suggestions: This activity can be used in both the fall and spring. In the spring plant the seeds and show how they grow in the garden. In the fall show what results from the seeds.

THE FOOT BOOK

Developmental Level: 3 - 6 years

Description: Amusingly written and very appealing to children. Can also be dramatized or acted out during or after the story has been read.

Materials: The Foot Book by Dr. Seuss, Random House, 1968.

Suggestions: Because this book is written in simple language, lower-level children will understand it. This book can be incorporated in a body awareness unit.

ONE WAS JOHNNY

Developmental Level: 3 - 6 years

Description: Teacher reads the story while the children in the class act it out. The characters used are a boy, a rat, a cat, a dog, a turtle, a monkey, a blackbird, a tiger, a robber, and a puzzle.

Materials: Book - One was Johnny by Maurice Sendak, Harper & Row, 1962.
props to act out story

Suggestions: This story helps the children to experience number concepts, is enjoyable, and has good rhythm and rhyming words.

MY ZIPPER SUIT

Developmental Level: 3 - 6 years

Description: Pretend you are going sleding. Have everyone get out his sled, boots, hat, mittens, zipper suits, etc.. Put on the zipper suit by saying this poem and doing the actions.

My zipper suit is bunny brown
The top zips up (motion zipping), and the bottom
zips down (motion zipping)
I wear it every day.
My (point to self) Daddy brought it out from town,
Zip it up (motion) and zip it down (motion)
And hurry out to play! (jog in place)

Materials: childrens outdoor clothes

Suggestions: This activity is good to use in the winter when many children are wearing their zippered snow suits. This can be done when the children go home.

PUMPKIN SEEDS

Developmental Level: 3 - 6 years

Description: The class can go to a farm and harvest their own pumpkin to carve and use the seeds for a new kind of snack. You can also use cookie cutters to cut pumpkin shapes out of cheese. The seeds can be oiled, salted, roasted and eaten. The story can be read to the children.

Materials: pumpkins
salt
oil
oven
Pumpkin Seeds by Steven A. Yezback, Bobb-Merrill, 1969

Suggestions: If possible, dry some of the seeds taken from the pumpkins and plant them in the spring in the classroom. When the plants are bigger, plant them in a garden and let the children harvest them in the fall. This helps them see life as a continuing cycle.

THE ELEPHANT AND THE BAD BOY

Developmental Level: 3 - 7 years

Description: Read the story to the children frequently. Tell the story and have the children act it out.

Materials: The Elephant and the Bad Boy by Elfrida Vipont and Raymond Briggs, Coward-McCann, Inc., NY, 1969.

THE RUNAWAY COOKIES

Developmental Level: 3 - 7 years

Description: Tell the story using flannel board characters. Let children imitate the cookie activities as each is described. Children choose a cookie character to dramatize and teacher repeats rhyme as children jump out of the "cookie jar".

The cookie jar people hopped out one night
When the cookie jar lid was not on tight.

Materials: flannel board and figures large box (cookie jar)

Suggestions: Cookie characters might include frosted bunny, gingerbread man, sugar duck, cinnamon bear, etc.

THE THREE BEARS

Developmental Level: 3 - 7 years

Description: Read or tell The Three Bears. Retell the story and have the children act it out.

Suggestions: Put the scenery on a wall. The children can point to objects as the teacher narrates. Use The Three Bears Picture Cards by McGraw-Hill. The children can tell the story as the teacher displays the pictures. Or the children can put the cards in correct sequence. The teacher can dress as Goldilocks and the children can call her on the phone and ask her questions. Use the Judy Story stand up set or flannel set to tell the story.

RHYMES

Developmental Level: 3 - 7 years

Description: Recite nursery rhymes to the children. Leave out a word periodically and have the children fill in the word.

Materials: book of nursery rhymes

Suggestions: This activity helps reinforce auditory closure.

SYLVESTER AND THE MAGIC PEBBLE

Developmental Level: 3 - 7 years

Description: This book incorporates the fears a child has of being lost with wonderful fantasies of wishing for things and having them come true. Read the story, then experiment with causality by asking "What might have happened if....".

Materials: Sylvester and the Magic Pebble by W. Steig, E.P. Dutton & Co., New York, 1973.

BEAR HUNT

Developmental Level: 3 - 8 years

Description: Leader give a line, others repeat. Tap on thighs in rhythm.

Would you like to go on a bear hunt?
Okay--Allright--come on--let's go!
Open the gate-close the gate (clap hands)
Coming to a bridge-can't go over it-can't go under it.
Let's cross it. (thump chest with closed fists)
Coming to a river-can't go over it-can't go under it.
Let's swim it. (pretend to do the crawl)
Coming to a tree-can't go over it, can't go under it,
Let's climb it! (pretend to climb tree and look around)
No bears! (pretend to climb down)
Coming to a wheat field-can't go under it-can't go over it.
Let's go through it! (rub palms together to make swinging noise)
Oh! Oh! I see a cave-it's dark in here (cover eyes)
I see two eyes-I feel something furry (reach out hand)
It's a bear! Let's go home! (running motion with feet)
Slam the gate (clap hands)
We made it!

Suggestions: The story may need to be shortened for younger children.

TIKI TIKI TEMBO

Developmental Level: 3 - 8 years

Description: Read the story to the students several times. Help them enjoy the sound and rhyme of the title. The book is also available with a tape to allow the children to listen to it independently after it has been introduced in a group.

Materials: Tiki Tiki Tembo illustrated by Blair Lent, Scholastic Book Service, New York, 1972.

Suggestions: After the book has been read, encourage requests for re-reading by keeping the book in sight. Help the children learn the name by finishing it when they get stuck and by chanting it together while waiting for the bus. Send copies home to allow Mom and Dad to read the story with their child at home.

TEN APPLES UP ON TOP

Developmental Level: 3 - 8 years

Description: Read the story Ten Apples Up On Top during a number unit being sure to emphasize the counting in the story.

Materials: Book - Ten Apples Up On Top by Theordore LeSieg, Beginner Books, Div. of Random House, 1961.

Suggestions: This is a fun way for children to practice counting.

THE SNOWY DAY

Developmental Level: 3 - 8 years

Description: Read The Snowy Day. Discuss. Go outside and do many of the activities suggested by the book.

Materials: The Snowy Day by Ezra Jack Keats, Scholastic Books, NY, 1962.

Suggestions: Make snowballs, bring inside and observe. Blow styrofoam "snowballs" across the floor

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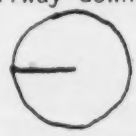
JENNY'S HAT

Developmental Level: 3½ - 5 years

Description: After reading the story Jenny's Hat, have the children make hats. The hat is a circle shape cut halfway down the middle to make a cone shape. Then it can be decorated with various things.

Materials: Jenny's Hat by Ezra Keats, Harper-Row, 1966
tagboard circles (large enough for hats) cut halfway down the middle



staples (to staple parts of hats together)
paste or glue
yarn (to use as ties for hat)
various decorations such as:

- paper scraps
- buttons
- packing styrofoam
- magic markers
- scissors
- yarn or ribbons
- crepe paper pieces
- tissue
- construction paper pieces

HI CAT

Developmental Level: 3½ - 7 years

Description: First, read the story. It is about children putting on a play. It includes one act where one child sits on another child's shoulder and they put a large paper sack over them as a body mask and scare everyone. This can be read around Halloween. The children can make paper masks and parade around the room.

Materials: Hi Cat by Ezra Keats, Macmillan, 1970.

- paste
- scissors
- styrofoam packing peanuts
- paper bags,
- crepe paper
- etc.
- magic markers
- buttons

Suggestions: When using activity with younger children, they may need help making the facial features and cutting out the eye holes.

SPRING IS

Developmental Level: 4 - 6 years

DESCRIPTION: Introduce a spring unit by using pictures of winter activities and asking questions such as "Can we still do these things? What does that mean? What is spring?" Look at pictures of spring activities and discuss them. Make plans to do many of these activities. Then show the children a large chart with this poem on it. Illustrate the poem to aid the lower functioning children.

Spring Is

-- by Billie Phelps

Spring is kites
Flying high
Blowing wings
Cloudless sky.
Spring is birds
Building nests
Budding trees
Robin's breast
Spring is eggs.
Bunnies, too
Blossoms bloom.
Spring is new!

Materials: winter and spring pictures
calendar
chart

Suggestions: A real tree branch gathered on a walk can help illustrate the poem. The poem can also be used as a basis for art and role playing.

RHYMING SONG GAME

Developmental Level: 4 - 6 years

Description: Sing this song to children. Let them either answer by raising their hands or answer in unison. Example: "Name a thing that sounds like run. When it shines we all have fun" (sun).

Materials: "Rhyming Song Game" in Polish, Virginia, Auditory and Motor Skills, Modern Curriculum, 1972.

Suggestions: This activity encourages the children to use deductive reasoning, verbal expression, and auditory discrimination.

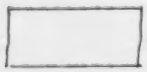
GUESS WHAT'S IN THE EGG

Developmental Level: 4 - 6 years

Description: Read or tell the story to the children. Follow-up with a game of guessing what is in the egg. Fill plastic eggs with small objects that can fit inside the egg.

Materials: The Golden Egg Book by Margaret Wise Brown
plastic eggs that twist open
small objects or animals to hide.

Suggestions: For the children with more ability, talk about the concept of "riddle". Have the children make egg riddles in art to take to their parents. Picture clues to put on back of page to help children remember riddles, i.e., samples below.


yellow

2 feet
(eyes & mouth/ beak

fly

Posters of the riddles help the children visualize the contents of the egg.

THE WIND

Developmental Level: 4 - 6 years

Description: Read the poem having children help put the cutouts on the flannel board. The two lines of chorus can be said by the children until they can learn all of the lines.

Materials: "The Wind" in Child's Garden of Verses by Robert Louis Stevenson, Watts, 1966
flannel board
a real kite
pictures of:
kites
birds
lady in long skirt

Suggestions: Kite designing and making would be a good follow-up activity. There are many concepts, such as hiding, calling, pushing and blowing the children can demonstrate.

THE LITTLE TURTLE

Developmental Level: 4 - 6 years

Description: Discuss turtles with the children. If possible have a real turtle or use a picture. Repeat the poem line by line using motions. First have the children do the motions with you, then gradually have them repeat the lines with you.

The Little Turtle by Rachel Lindsay

There was a little turtle (make a fist)
He lived in a box
He swam in a puddle (palm of hand flat on back of other hand and wiggle thumbs)
He climbed on the rocks (make a fist with one hand and other hands fingers crawl over top of fist)
He snapped at a mosquito (opened hand reaches out and closes)
He snapped at a flea (" " " " " ")
He snapped at a minnow (" " " " " ")
And he snapped at me. (" " " " " ")
He caught the mosquito (" " " " " ")
He caught the flea (" " " " " ")
He caught the minnow (" " " " " ")
But he didn't catch me. (shake head no and point to self)

Suggestions: The children could make their own turtle to use for the poem. You could use walnut halves for the shell and paint them. You could also use flannel pieces to tell the story.

ANIMAL SOUNDS

Developmental Level: 4 - 6 years

Description: Read In the Forest or similar story with several animals. At each point where a new animal is introduced, have the children produce the animal's sound and a familiar movement (such as chicken scratching the ground.) At the end of the story have one child play a drum as the boy and let all the little "animals" follow him making their sounds.

Materials: In the Forest by Marie Hall Ets, Viking Press, 1972.
drum and sticks animal masks for the parade

THE HOUSE OF THE MOUSE

Developmental Level: 4 - 7 years

Description: The teacher reads the story to the children. The children then pretend to be a little mouse and make a little house for themselves.

The House of the Mouse by Lucy Sprague Mitchell

The house of the mouse
Is a wee little house,
A green little house in the grass,
Which big clumsy folk
May hunt and may poke
And still never see as they pass
This sweet little, neat little,
Wee little, green little,
Cuddle-down hideaway
House in the grass.

Materials: boxes blankets chairs
etc for making houses

Suggestions: Have some real mice in the classroom as a lead in for this poem. Make mice out of clay.

THE SPRING STORY

Developmental Level: 1 - 7 years

Description: Show a real caterpillar, cocoon and butterfly if available (or pictures) and identify them. Tell the story with actions.

A fuzzy orange caterpillar climbed out upon a twig (inch the right index finger out over left arm to left hand and out on a finger for a twig)
Where he spun a gray cocoon that wasn't very big (the hands together with the fingertips touching and the knuckles slightly bent out)
There he stayed all snug and warm (cross arms and hug self)
Until one sunny day (clap hands once in surprise)
The gray cocoon just opened up (hands shape a cocoon and slowly open)
And there so bright and gay,
A butterfly with orange wings (make butterfly with hands)
Flew merrily away. (flap hands as wings in flight)

Materials: real (or pictures of a) caterpillar, cocoon and butterfly.

THE WILLOW CATS

Developmental Level: 4 - 7 years

Description: Read the poem to the children as they explore the pussy willows.

The Willow Cats -- by Margaret Widdemar

They call them pussy willows,
But there's no cat to see
Except the little furry toes
That stick out on the tree.

I think that very long ago
When I was just born new
There must have been whole pussycats
Where just the toes stick through.

And every spring it worries me,
I cannot ever find,
The willow cats that ran away
And left their toes behind!

Materials: pussy willows

ROUND POEMS

Developmental Level: 4 - 7 years

Description: Read A Kiss Is Round by Blossom Budney. Have the children demonstrate how a kiss looks round. Ask them to make other round shapes with their bodies - arms, fingers, whole body, etc.

Materials: A Kiss Is Round by Blossom Budney, Lathrop, Lee and Shepard, New York, 1954.

DRAMATIZING STORIES

Developmental Level: 4 - 8 years

Description: After reading or telling story of Little Red Riding Hood, have simple props ready for children to use like a red cape (can use a red sweatshirt with a hood) and a small basket. Children take turns pretending to be the characters in the story.

Materials: simple props that will aid in acting out the story

Suggestions: Many simple stories can be dramatized by children and include Little Red Hen (sand table can be used as garden, housekeeping center as house and children can make bread using frozen bread dough); Three Billy Goats Gruff (use indoor ladder slide as bridge); and Caps for Sale by Esphyr Slobodkina (ladder-slide or other playground equipment with height can be the tree where monkeys perch and reach out to steal caps from the napping merchant below)

BASIC REASONING SKILLS THROUGH A STORY MEDIUM

Developmental Level: 4 - 8 years

Description: A basic concept such as "We can help" is presented by setting up a story using model figures and objects such as houses, etc.. The story is such that the children are asked to participate in finding solutions to a problem while completing the story. For example, if the story is about a house that is burning, the children must, while examining the story, attempt to indicate what they can do. The children should come up with uses of objects such as using a ladder leaning against a neighboring garage to free person in the second story of the house on fire, use a helicopter to rescue people, calling for help and getting the fire department to come. The latter idea may lead to a discussion of the need to be able to communicate on the phone and give pertinent information.

Materials: props for the concept of your choice
sentence strips to write out the story or a story board

Suggestions: These types of lessons may be used in conjunction with further lessons dealing with learning addresses and practicing to use phone with toy phones.

DRUMMER HOFF

Developmental Level: 4 - 8 years

Description: This is a simple, repetitive book that has the rhyming rhthmethat children love. It's explosive climax is a bonus. After the book has been read once or twice, the children will enjoy supplying the final line: "But Drummer Hoff fired it off!" Children enjoy dramatizing the book. Seven children are needed, each wearing his own newspaper tri-cornered soldier hat decorated in patriotic design.

Materials: Drummer Hoff adapted by Barbara Emberley, Prentice-Hall, Inc., Englwood Cliffs, NJ, 1967.
props for dramatization:
- drum
- wagon (carriage)
- cylinder (barrel)
- pail (to carry imaginary explosives)
- broom (rammer)
- nerf ball (shot)
- newspaper
- magic markers, crayons or paints

Suggestions: See related activities, Art: Fireworks, and Music: Yankee Doodle Flag Parade.

PUPPET PLAY

Developmental Level: 4 - 8 years

Description: The children either make puppets using pictures mounted on tongue depressors or use puppets that are already available in the room. They try to express their ideas using a voice that would sound like the character's voice, i.e., bear-low and growling.

Materials:
- puppets
- tongue depressors
- paste
- scissors
- magazines or other sources for pictures

Suggestions: This activity provides an opportunity for children to develop intonation and voice inflection through use of puppets.

LITTLE BROWN RIDING HOOD AND THE THREE BEARS

Developmental Level: 4 - 8 years

Description: Teacher served as narrator and non-ambulatory, non-verbal children played parts such as shining sun, butterfly fluttering by, etc.. Each child was garbed in an appropriate costume. Other children with speaking parts, sat in a row on chairs. When it was his/her line, that child was given a sheet of cardboard with character painted on it and a hole cut in cardboard through which child stuck its head. Lines were limited to "meow, meow," "papa bear," "tweet, tweet," and the like.

Materials cardboard
script
paint
materials for costumes

A COW IN THE HOUSE

Developmental Level: 4 - 8 years

Description: After reading the book to the children, use chairs to make a "room" and role play the story. The children will understand why the house seemed big enough after all the animals were put back into the barnyard.

Materials: A Cow in the House by Mabel Watts, Follet Publishing Co.,
chairs
pictures of animals to cue children

Suggestions: This book can be used when talking about the concept of things occupying space.

MOTHER GOOSE REVIEW

Developmental Level: 4 - 8 years

Description: Cut pictures of Mother Goose characters from old books or from wrapping paper. Mount on squares of tagboard. Have each child draw a card from a box or basket and tell the rhyme.

THE TEDDY BEAR TWINS

Developmental Level: 4 - 8 years

Description: The children use scale model animals and other materials to act out the parts of the story while attempting to learn to say the verses with the teacher. The Teddy Bear Twins is written somewhat like a poem and has many actions which the students can perform.

Materials: The Teddy Bear Twins by Helen Wing, Rand McNally, 1975. Scale models of all animals, objects and scenery

Suggestions: It helps to read the story through a couple of times before using models for acting out the parts. Divide up parts by selecting an object name and a child's name from a hat to save time and hurt feelings. Later children may change parts.

CARTOON SEQUENCING

Developmental Level: 4 - 8 years

Description: Cut colored cartoons from the paper or comic books. Use cartoons with little writing. Place them in a box. The children place the cartoons in the proper sequence and orally tell the story.

Materials: cartoons cut into single squares box

Suggestions: For most children, limit the cartoon pictures in the box to those which go together. Do not mix two or more cartoons together except for high level children. This activity can be used on a one-to-one basis or with a small group, better than with the whole class. This is a motivating activity for teaching sequencing and developing language skills.

THE SEED

Developmental Level: 4 - 8 years

Description: Make up a story of a seed growing through stages of growth into a tree. Have one child represent a table (take off on This is Your Life). The other children take turns representing a different growth characteristic in the life of a tree until it is sent to a factory and becomes a piece of furniture. Children discuss other uses of wood.

Materials:

pictures of seed	small roots	green shoots
small trunk/leaves	large trunk/leaves	chopped log
piece of timber	furniture	

SQUARE BEAR AND COUSIN BEAR

Developmental Level: 4 - 8 years

Description: This is a book that makes children aware of how people can live without depending on electricity. Read the book and then discuss it. Include causality in the discussion by talking about what would happen in their homes if the electricity was turned off. What could they do?

Materials: Square Bear and Cousin Bear by Charlotte Steiner, Young Readers Press.

Suggestions: The story can be role played.

NURSERY RHYMES IN ACTION

Developmental Level: 4 - 8 years

Description: Read familiar nursery rhymes to the children. Construct a book of pictures illustrating the rhymes that when turned rapidly makes the characters appear to move.

Materials: nursery rhymes paper pencils or crayons

Suggestions: If students have a very short attention span, one might try just completing a simple book for the first couple of lines in one session and then doing other parts later. If one wished to have students complete this activity who have not yet mastered drawing skills, then one might have cutouts for the students to paste on each page.

CORDUROY

Developmental Level: 4½ - 7 years

Description: After reading the story, act it out. The story is about a little teddy bear in a store that nobody wanted, especially after he got shabby. One little girl does want the bear and eventually, after several adventures, buys him and fixes him up. Have the children choose parts and act out the story.

Materials: Corduroy by Don Freeman, Viking Press, 1969.
a few props and a blanket

Suggestions: Teacher can take a part and start hamming it up. This will tend to relax the children who tend to be inhibited.

DREAMS

Developmental Level: 4½ - 7 years

Description: Read story to the children. Have them make puppets out of paper bags. The story is about a child who dreams about his puppet.

Materials: Dreams by Ezra Keats, Macmillan, 1974
small paper bags
glue
scissors
decorating items

The bottom of the bag is folded to one side and a face is made using the fold in the bottom of the bag to make the mouth. The children can put their hands in the bag to make the mouth move.

Suggestions: The bags used to make the puppet should be the small brown bag type with the flat bottom; new bags work better than old ones.

ONE BRIGHT MONDAY MORNING

Developmental Level: 5 - 6 years

Description: Have children pretend that they are getting out of bed in the morning and going through their morning ritual. The teacher tells the following story having children help put up the flannel pieces on the flannel board.

One Bright Monday Morning by Arline and Joseph Baum

One bright Monday morning while on my way to school, I saw
1 blade of green grass growing near a little blue pool.

One cool Tuesday morning while on my way to school. I saw
2 blades of green grass growing
1 pretty flower blooming near a little blue pool.

One windy Wednesday morning while on my way to school, I saw
3 blades of green grass growing
2 pretty flowers blooming
1 maple tree just budding near a little blue pool.

(continued on next page)

One cloudy Thursday morning while on my way to school, I saw
4 blades of green grass growing
3 pretty flowers blooming
2 maple trees just budding
1 bird sweetly singing near a little blue pool.

One rainy Friday morning while on my way to school, I saw
5 blades of green grass growing
4 pretty flowers blooming
3 maple trees just budding
2 birds sweetly singing
1 bee busy buzzing near a little blue pool.

One warm Saturday morning in the park near my school, I saw
6 blades of green grass growing
5 pretty flowers blooming
4 maple trees just budding
3 birds sweetly singing
2 bees busy buzzing
1 wiggle worm a-wiggling near a little blue pool.

One sunny Sunday morning in the park near my school, I saw
7 blades of green grass growing
6 pretty flowers blooming
5 maple trees just budding
4 birds sweetly singing
3 bees busy buzzing
2 wiggle worms a-wiggling
1 tiny ant a-crawling near a little blue pool.

One bright Monday morning while on my way to school, I saw
GRASS..growing!
FLOWERS...blooming!
TREES...budding!
BIRDS...singing!
BEES...buzzing!
WORMS...wiggling!
ANTS...crawling!...near a little blue pool....why?

It's SPRING!

Materials: flannel figures
six flowers blooming
four birds
two worms
one little blue pool
seven blades green grass
five maple trees
three bees
one ant

Suggestions: This could be used as a play performance. The children could be dressed as the trees, flowers, bees, etc.

THE BIRTHDAY BUS

Developmental Level: 5 - 7 years

Description: Talk about birthday. When is yours? What would you like for your birthday? Tell the story and have the children act it out.

The Birthday Bus by Mary Ann Haberman

My birthday is coming and I will be six,
I'd like a new bike and some peppermint sticks;
But if someone decided to give me a bus,
I'd accept it at once without making a fuss.

I'd tell all of my friends to come quickly inside
(go to sit on chairs of the bus)
And I'd take them all out for a wonderful ride.
If somebody wanted to stop, he'd just buzz
And I'd stop in a minute, wherever I was;
And if somebody had somewhere special to go,
I'd drive them there at once and I'd never say no.

The ride would be free; they would each have a seat;
And every half hour I'd hand out a treat.
I'd pull up at a bus stop; I'd put on the brake
And I'd pass around ice cream and soda and cake.
(pretend to pass food out)
Then when they were finished, I'd call out, "Hi Ho!
Hold on to your hats, everybody! Let's go!
But if anyone asked me to please let him drive,
I'd say driving is dangerous for children of five.

My birthday is coming and I will be six;
I'd like a new bike and some peppermint sticks;
But if someone decided to give me a bus,
I'd accept it at once without making a fuss.

Materials: poem bus chairs bus driver hat

Suggestions: Have children paint a bus on butcher paper or a large box. Line up chairs for the seats. Teacher as bus drive can wear a bus driver hat. You might want to review bus safety rules before "boarding" the bus.

STATUTES

Developmental Level: 5 - 7 years

Description: After reading a story (such as Three Billy Goats Gruff) have the children spread out in the room and stand quietly. Teacher tells the children to pretend and act like someone in the story. Children try to guess who or what each child is acting like.

PILGRIMS

Developmental Level: 5 - 8 years

Description: Read book Thy Friend Obadiah which tells a story about a little boy (with whom children can easily identify) who was teased by his brothers and sisters, lost his money, got cold and wet and cried. To help children identify with pilgrims, talk about how the pilgrims were people like ourselves with the same feelings, but living at a different time and wearing different type clothing. Use the following finger play, Pilgrim Children.

I am a Pilgrim boy
I wear a black hat high
I have a collar white
And two shoe buckles bright.

I am a Pilgrim girl
My hair will sometimes curl
I wear a clean white bonnet,
A long dress with a collar on it.

Materials: Thy Friend Obadiah by Brinton Turkle, Viking Press, 1969
word and picture sheet of finger play

TENT STORIES

Developmental Level: 5 - 8 years

Description: Set up a tent (over a table or rope) before the children arrive. Use it as a springboard for storytelling. The children usually need little help to make up and act out their own story. Have a few props near by.

Materials: blanket or sheet — base for the tent (rope or table)
props for make-believe

Suggestions: The tent can be many things to get a story started (house, rocket, car, bird nest, etc.) "Let's make up a story" is needed to get all the children involved. Care should be taken that the tent is fastened securely.

ACTING OUT STORIES WITH SMALL FIGURES

Developmental Level: 6 - 8 years

Description: Read a simple story while children act it out on a field with cardboard figures. Use stories with simple actions, such as "Chicken Little," "The Three Bears," etc..

Materials: story
pictures of characters pasted on cardboard with stands
background field

Suggestions: Indoor stories can be acted out in a dollhouse. Children could make up story and create characters to use.

PUPPET AND PLAY CONSTRUCTION

Developmental Level: 6 - 8 years

Description: Have the children select materials and sew their own puppets. They decide upon a title for their story and attempt to work out as many of the lines to the play as they can on their own. After practicing their play, they can present it for viewing by others.

Materials: Some Puppet Patterns and Stuff by Dragons, Box 255, Rapid City, SD, 57709.
materials for puppets

Suggestions: This activity will offer the children opportunities to use their expressive abilities more than plays out of a book. The teacher should intervene only after the child's attempts have failed. It is important to view their play through the eyes of the children, not through those of an adult. Give them a chance and they can really surprise you!

THE LITTLE HOUSE

Developmental Level: 6 - 8 years

Description: The story is a natural to direct the building of "Our Town." First build a solitary carton house surrounded by farm animals, then more and more neighbors move in until all the houses are close together. The climax is the wagon crew that comes to rescue the Little House and take it to a new countryside surrounded by farm animals and peace.

(continued on next page)

Materials: The Little House by V. Lee Burton, Houghton Mifflin Co., Boston, MA, 1942.
supplies to build the houses

Suggestions: The illustrations hold the attention of the more mature listener, but the text must be edited for the younger child. See related activities, Art: Our Town and Music: Telephone Song.

LITERATURE RESOURCES

BEST STORYBOOK EVER

Developmental Level: 2 - 6 years

Description: This is a resource which contains a good sampling of stories, rhymes and poems. It covers a wide variety of subjects including words, fables, manners, numbers, calendar, cars and trucks, etc..

Materials: Best Storybook Ever by Richard Scarry, Western Publishing Co., 1220 Mound Ave., Racine, WI 53404, 1968.

GALLAUDET PRESCHOOL DICTIONARY

Developmental Level: 2 - 5 years

Description: This is an excellent resource as a sign dictionary for beginners and teachers. You can use the dictionary to change some of the finger play actions of nursery rhymes to sign language for the nonverbal children who are learning to sign as a communication system.

Materials: Gallaudet Preschool Dictionary.

BREAKTHROUGH BOOKS

Developmental Level: 2 - 6 years

Description: These are short stories written by children themselves. They are paperback which makes them easy to store and handle. The pictures are colorful and stories are short and interesting enough to catch a child with a short attention span.

Materials: Breakthrough Books (example titles include "My Teacher", "Getting Married", "Dressing Up", "My Mom" and others) by Bowmar Publ., Corp, 4653 Colorado Blvd., Los Angeles, CA 90039.

LET'S FIND OUT

Developmental Level: 4 - 6 years

Description: This is a monthly newspaper published by Scholastic, Inc. which is composed of separate papers that related to a single theme (this year was seasons and change). The sheets have poems, read-to-me stories that are illustrated, simple science experi and social studies activities that can be used in any order.

Materials: Let's Find Out published by Scholastic Magazines, 906 Sylvan Ave., Englewood Cliffs, NJ 07632.